



The College Classics Series of  
Shakespeare's Plays.

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THE TRAGEDY OF  
KING RICHARD THE SECOND

EDITED

*WITH INTRODUCTION AND NOTES*

BY

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## INTRODUCTION.

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### EARLY EDITIONS.

THE publication of plays was not encouraged by Elizabethan dramatists and theatrical companies, and of seventeen of the plays of Shakespeare there exist no editions published in his lifetime. The other plays were printed singly in quarto form. These quartos, as they are called, "were publishers' ventures, and were undertaken without the co-operation of the author."<sup>1</sup> Some of them give good texts, but others are very faulty. Shakespeare's plays were popular, and it paid printers to reproduce them. Therefore when no authentic manuscript was available printers sought to obtain a text by indirect means. The publisher might buy an actor's copy, or might send some one to the theatre to take down the play as best as he could. In the latter case there would be gaps, which had to be filled somehow: possibly a hired versifier was sometimes employed.—Some of the quartos passed through a number of editions.

In 1623 a collected edition of Shakespeare's plays, containing all except *Pericles*, was published in folio form by John Heminge and Henry Condell, two

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<sup>1</sup> Sir Sidney Lee: *A Life of William Shakespeare*, Chap. XXIII. This chapter should be studied for details in relation to these early editions.

members of the theatrical company to which Shakespeare had belonged. The producers of this volume, called the First Folio, made great efforts to secure a reliable text. They had access to theatrical copies, to copies in the private possession of actors, to presentation copies and perhaps to copies preserved by the licenser of plays. They denounced the quartos as "stolen and surreptitious copies maimed and deformed by the frauds of injurious impostors that exposed them," but in some cases they found them useful. In some cases the folio copy suffers from neglect of the quartos. Three more folio editions were published (1632, 1663-4, 1685), each following its predecessor but making certain changes. *Pericles* appears in the 1664 impression of the Third Folio.

The First Folio is the best of the Folios, and in general is a better authority than the quartos. Sometimes, however, a quarto has superior authority.

The play of *King Richard II* was entered in the Register of the Stationers' Company, London, August 29, 1597, and was published anonymously in that year. This edition is the First Quarto, Q<sub>1</sub>, and the title page is as follows:—"The Tragedie of King Richard the second. As it hath beene publiquely acted by the right Honourable the Lorde Chamberlaine his Servants. London Printed by Valentine Simmes for Androw Wise, and are to be sold at his shop in Paules church yard at the signe of the Angel, 1597." The same text was reprinted, with Shakespeare's

name, in 1598, this being the Second Quarto. The next edition, the Third Quarto, was issued in 1608, "with new additions of the Parliament Sceane, and the deposing of King Richard." The Fourth Quarto (1615) was a reprint of Q3. The text of the play in the First Folio seems to be that of Q4, corrected, particularly in the "new additions of the Parliament Sceane," by reference to some other copy or copies. Passages amounting to fifty lines are omitted: perhaps they were left out, to shorten the performance, in a stage copy used for correction. The text of subsequent folios differs little from that of F1. Q5 (1634) is based on F2.

The "new additions" almost certainly formed a part of the play as originally written. Without them Act IV is incredibly short, and the scene weak and pointless; while the "additions" are most important and effective dramatically, both in the presentation of the character and circumstances of Richard and in the contrast between him and Bolingbroke. That *some* such scene is omitted in Q1 and Q2 is indicated by line 321 (found in all editions): "A woeful pageant have we here beheld." In style and versification the "additions" correspond with the rest of the play. Further, the omission of the passage in early editions (and performances) is natural, for the representation of Richard's deposition would have been most hateful to Elizabeth, who was then on the throne. She felt her own position insecure, for she had enemies at home whose plots were fostered by powerful enemies abroad. In 1596 the Pope had actually issued a bull

urging her subjects to depose her. Once, on looking at records, in the Tower, of Richard's reign, she exclaimed: "I am Richard II; know ye not that?" In 1599 she caused the imprisonment of Sir John Hayward for the publication of his *History of the First Part of the Life and Reign of Henry IV*, since it contained an account of Richard's deposition. How reasonably Elizabeth might have objected to the passage in question is indicated by the fact that just before the insurrection of Essex in 1601 friends of his arranged a performance of "the play of the depositing and killing of King Richard the Second" (it is disputed whether this was Shakespeare's play), with the deliberate object of rousing feelings against the reigning monarch by showing on the stage the abdication of the king. H. N. Hudson suggests that the subject was the more distasteful to Elizabeth because of "the part that she had played in deposing her unhappy kinswoman, the beautiful Mary Queen of Scots."

Elizabeth died in 1603, and thereafter there was no danger in performing the play in full. Thus a complete copy would come into the printer's hands; nor would he fear to print the complete text.

The First Quarto gives, in general, the most reliable text of the play. The most reliable text of the "new additions" is that of the First Folio.

## DATE OF COMPOSITION.

We have to determine the date of *Richard II* by the application of such of the time tests as are important in this case. The date is probably 1593 or 1594.

*External evidence.*—The play is mentioned by Meres in his *Palladis Tamia, Wits Treasury*, 1598: but in any case the entry in the Stationers' Register and the publication of Q1 show that 1597 is the latest possible year of composition. Publication, however, might be years later than composition and acting, since plays were written solely for the theatre, and it would be unfortunate for the theatrical company if people read the play instead of coming to see it.

*Evidence partly external and partly internal.*—There are close resemblances between passages in the play and passages in *The History of the Civil Wars*, a narrative poem by Samuel Daniel. These resemblances are found only in the second edition (1595) of Daniel's poem, in passages which he had revised from the first edition. He was a noted plagiarist, and it looks as if he had read or seen Shakespeare's play in 1595. The most interesting instance is that in Daniel's second edition, as in the play, the Queen, is represented, contrary to historical fact, as grown up. For this there were *dramatic* reasons, as we note elsewhere, and the change is one that would much more naturally originate in Shakespeare's mind than in that of Daniel, whose plan—and whose nature—set more store by literal accuracy. It might be asked, "Why, then, did he follow Shake-

speare in this matter?" Perhaps because the influence of the theatre was much more decisive than that of books, and no doubt Shakespeare's picture of the Queen became current in the minds of the great majority of the citizens of London. Any discrepancy with Shakespeare's account would be at the peril of Daniel's book.—Another example is found in the fact that Daniel's second edition follows Shakespeare in making Richard express displeasure at Exton's deed (V. vi. 38 ff). Neither Holinshed nor Froissart mentions this, nor does Daniel's first edition.

*Internal evidence.*—(1) *The influence of Marlowe.* Though Shakespeare's play is a much more subtle and artistic work than Marlowe's historical tragedy, *Edward II*, written about 1590, yet the close resemblance in subject and the correspondence in a number of details suggest that *Edward II* was much in Shakespeare's mind at the time. The absence of prose in *Richard II* also suggests the influence of *Edward II*, in which there is very little prose. This argument from the influence of Marlowe tends towards earliness of date, and might indeed indicate a date earlier than 1593 were it not for the advance upon Marlowe that is evident both in conception and in style.

(2) *Artificiality of method in certain scenes.*—Mr. J. A. R. Marriott speaks of "a certain stiffness and rigidity ... in the grouping of the characters and the set and structure of the scenes." This may be noticed in I. i and I. iii. Mowbray and Bolingbroke are placed on the stage in opposition and contrast, and utter speech for speech. There is a touch of the puppet-show

in this method. The same sort of artificiality is seen in I. i. 161-4, in the alternating adjuration of Bolingbroke and Mowbray by Gaunt and Richard respectively. Again, in the sequence of challenges in IV.i. Shakespeare is indeed closely following Holinshed, but such an arrangement is too rigid for a play. We may admire Shakespeare's rhetorical skill in finding so many ways in which a man may call another a liar, but the dramatic effect is too artificial, one would think, to have pleased the later Shakespeare.

(3) *Language and style*.—Tricks of language were always a temptation to Shakespeare, and one to which he yielded himself more freely in his early plays; and while beauty of language is one of the most striking features of this play, the author's immaturity is shown in the excess of adornment. The poet seeks epigram too fondly, and there is an annoying frequency of puns. Absurdly rhetorical speech befits the mouth of Richard, but is assigned to less appropriate speakers also. The figures of comparison are frequently far-fetched or over-elaborate. In Shakespeare's more mature plays he does not pause to elaborate patiently a single figure, such as those in II. ii. 14-24, III. ii. 36-53, II. iii. 54-60, V. v. 50-60.

(4) *Verse*.—An early date is indicated by the following characteristics of the verse of this play.  
(a) It is smooth and regular, variation neither of foot nor of pause being so frequent as in plays deemed later, while also the percentage of "feminine endings" is small. (It is noteworthy, however, that this per-

tage is much higher than that in any later English historical play of Shakespeare, unless *Richard III* be later. This is natural if we consider the nature of the hero, and the poetic quality of the play, but it minimises the value of the "feminine ending" test here). (b) The verse in general, is "end-stopped :" 80 per cent. of the lines end with a pause in the sense. (c) There are no "weak endings" (monosyllabic ending on which no pause is possible), and only four "light endings" (monosyllabic endings on which only a very slight pause is possible). (d) There are a considerable number of Alexandrines. (e) One-fifth of the play is in rhyme, and there are three examples of quatrains, the lines rhyming alternately.

On the other hand, the blank verse is both more varied and more masterly than in any play of Shakespeare which can be assigned to a date earlier than 1593. Again, as Dowden notes, "it is the inferior scenes in this play which contain most rhymed verse ; the dramatist exhibits, as in *Romeo and Juliet*, mastery over blank verse, but is not yet free from the tendency to fall back into rhyme." He has *begun* to cast off this tendency. In fact, a beginning is evident even in *The Two Gentlemen of Verona*, where, however, he had not as yet attained confidence in the use of blank verse. The date of *The Two Gentlemen* is not precisely known, but when one considers together all the plays that clearly are "early," one concludes that its date is about 1592. Verse development therefore suggests that *Richard II* is a little later than this date.

## THE SOURCES OF THE PLAY.

As in his other plays dealing with English history, Shakespeare here obtained his material from the *Chronicles* of Raphael Holinshed. These *Chronicles* were first published in 1577, but a second and "augmented" edition was issued in 1586-7, and Shakespeare seems to have used the second edition, for the reference to the ominous withering of the bay-trees (II. iv. 8) is found there and not in the first edition. On the whole, Shakespeare keeps very close to Holinshed, just as in *Julius Cæsar* he keeps very close to Plutarch, and for the same reason—that the material given him by his "source" is in itself extraordinarily dramatic. Certain details, also, he obtained from other sources. For example, the reference to Norfolk's going to the Holy Land (IV. i. 92-5) may have come from the *Annales, or a Generale Chronicle of England from Brute until the present yeare of Christ 1580* of John Stow. The consigning of Carlisle to the custody of the Abbot of Westminster (IV. i. 152) is not found in Holinshed but is historically accurate: we do not know where Shakespeare found it. The idea of Richard's handing over of the crown to Bolingbroke may well have come from Berner's translation (1525) of the *Chronicle* of the French historian Froissart (1338-1410). It is there related that Richard "toke the crown fro his head with both his hands, and set it before him & sayd: 'Fair cosyn, I was crowned king of England, and therewith all the right thereto dependyng.' "

Shakespeare may also have taken certain details from the chronicle of *The Union of the two Noble & Illustre Families of Lancaster and York* (1542) by Edward Hall. This chronicle (much used by Holinshed) begins with the year 1398. Finally, the dramatist may have been indebted to one or more of the various plays already in existence which dealt with the career of Richard II. Some believe that he borrowed from Daniel, but, as we have seen, it is more likely that Daniel was the borrower.

#### OTHER PLAYS REPRESENTING RICHARD II.

(1) One cannot be quite certain whether the play performed just prior to Essex's insurrection (see page viii) was Shakespeare's play. It was played by the Lord Chamberlain's company of actors, which played Shakespeare's play. Would a company have two plays on the same subject? Mr. Verity rightly argues that this might well be so, since a play by Shakespeare might have superseded an earlier play. If it be argued that the friends of Essex would in that case have preferred the performance of the later and better play, the reply is that Shakespeare's play, though *better*, did not suit the conspirators' purpose so well, for its deposition scene directs sympathy rather towards the deposed than towards the deposers, and even suggests that deposition leads to disaster. Again, though Shakespeare's play had been acted some years before 1601, it would scarcely be styled (as the play performed for the conspirators

was) "stale" and "an obsolete tragedy;" nor would the actors (in demanding a high fee) have said of a play of Shakespeare that it was "so old, and so long out of use that they should have a small company at it." We may well imagine that even in 1601 Shakespeare's *Richard II* would have been sure of a large audience. Further, among the various titles given by contemporaries to the disputed play one (in a reference by Bacon) is "the story of Henry IV." In another place Bacon uses the title "the play of the deposing King Richard the Second," but probably both titles were accurate and the play was occupied in great part with Henry IV's reign.

(2) Dr. Simon Forman described in detail, in his *Diary*, a play of *Richard II* (now lost) which he witnessed on April 30, 1611, at the Globe Theatre. Its scope was quite different from that of Shakespeare's play. It covered twenty years of Richard's reign.

(3) Another play, unnamed and anonymous, of which no Elizabethan issue is known, was reprinted in 1870 by Mr. Halliwell Phillips from a Ms. copy of plays in the British Museum. This play begins just before the marriage of the boy king, Richard, with his first wife, Anne of Bohemia, and ends with the murder of Gloucester, in 1397. Shakespeare's play begins in the following year. It has been argued that this play is prior to Shakespeare's. For (it is said) Shakespeare assumed that his audience was acquainted with it. Most of them learnt history only through historical plays and this play provided

"an appropriate and, indeed, almost indispensable introduction to Shakespeare's own play."<sup>1</sup> Familiarity with it on the part of the audience "enabled Shakespeare to confine his attention to the last eighteen months of Richard's life; it justified passing allusions where detailed description would otherwise have been inevitable."<sup>2</sup> Thus it may be argued that without having seen the other play the audience would not fully understand (1) the references to the murder of Gloucester, (2) the fact that Bolingbroke is an old rival and enemy of the king, and is really attacking him in ostensibly attacking Mowbray, (3) the references to the farming of the realm. It is true that the other play supplies additional information on all these points. For instance, it actually shows Richard in the act of leasing out the Crown lands and the State revenues to Green, Bushy, Bagot and Green for £ 7,000 a month. But we believe that all these points are made sufficiently clear in Shakespeare's own play. Act II, Scene 2 supplies sufficient comment on the murder of Gloucester. (See also IV. i.) Knowledge of the past relations of Richard and Bolingbroke is unnecessary. The fact that Bolingbroke is, in Richard's mind at least, a rival for the crown is admirably suggested in I. iv. 20-36, while fear and hate are suggested both by Richard's banishment of him and by his seizure of his property. The farming of the realm is clear enough, and is emphasised re-

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<sup>1</sup> J. A. R. Marriott, *English History in Shakespeare*. 71.

<sup>2</sup> Marriott, 69-70.

peatedly: see I. iv. 43-47; II. i. 57-64, 109-114, 257, 293. Thus there does not seem to be sufficient reason, in the absence of external evidence, for concluding that this play is earlier than Shakespeare's.

## SHAKESPEARE AND HISTORY.

There is a tradition that Shakespeare once remarked to Ben Jonson that "finding the nation generally very ignorant of history, he wrote plays in order to instruct the people in that particular." This, no doubt, is apocryphal; but the Elizabethan historical plays did give to their audiences what they could not get elsewhere and what, in their patriotic fervour, they strongly desired.

"In 1588, the Armada year, the year in which the young poets, Marlowe and Shakespeare, went up to London, the fever of patriotism burned fiercely. The city was afire. But while readers of books might be numbered, the drama opened the only book for the million."<sup>1</sup> All through the Elizabethan time this zeal for England prevailed among poets and people alike.<sup>2</sup> The chronicle plays were the result, and the noblest, most truly historical and most truly dramatic development of the chronicle play is to be found in Shakespeare's series of plays on English history, which deal with seven reigns, from the thirteenth century to the sixteenth. The plays are inter-related :

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<sup>1</sup> W. M. Dixon, *English Epic and Heroic Poetry*, 172.

<sup>2</sup> See Stopford Brooke, *On Ten Plays of Shakespeare*, 73-74, and De Selincourt, *English Poets and the National Ideal*, 8-9.

they are welded into a single whole by the recurrence of personages and by unity of view. "The series which begins with *Richard II* and ends with *Richard III* forms in effect a single drama...*King John* may be regarded as a prologue to the central series, somewhat detached from it in points of time, but logically and ethically connected with it; *Henry VIII* forms an obvious and appropriate Epilogue."<sup>1</sup> From Richard II to Richard III the history of England is largely a matter of civil war,—a conflict that provides excellent dramatic material, and illustrates Shakespeare's profound belief that disunion is the greatest of disasters to a country. In this series of plays he indicates that England's civil dissensions have been due to "the ambitions, jealousies, hatreds of great princes and nobles, who remembered only themselves, and forgot the welfare of the people."<sup>2</sup>

Not that this view of things was a complete one, or indeed that Shakespeare deliberately set out to expound it. We may first consider his intentions. He desired to write good plays, which might at once please his own artistic conscience and (a yet more important matter) draw large audiences to the theatre. That he had ideas on the significance of history is obvious, but we must beware of regarding the plays as deliberate expositions of theory. He meant to *vivify* these reigns, and especially these persons. That his ideas of the significance of movements are so clear and so simple is due partly to his swift and penetrating

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<sup>1</sup> Marriott, 9.

<sup>2</sup> Stopford Brooke, 75.

judgment, and partly, it must be confessed, to his not realising (at a time when it was impossible for anyone to realise) that history is much more than a matter of kings and courtiers. He conceived history as a simpler matter than it is, and the lines of his picture are the more distinct. Our point, however, is that in history as in tragedy Shakespeare is first of all a playwright: he is no more a historical than a moral theorist. Sir Henry Newbolt (in an admirable essay dealing especially with *Richard II*) writes : " It is a mistake to begin the study of an early play like *Richard II* by laying too much stress on the general ideas to be found in it: by discovering that 'treachery in some form is at the root of all Shakespearean tragedy,' that 'everybody in the play is in passionate relation to the central idea,' and that 'Richard is presented to us both as the traitor and the betrayed.'"<sup>1</sup> For though all these remarks are true they are apt to give the false impression that these matters were part of a pre-conceived design. Shakespeare is seeking to present concrete history before the eyes of lovers of England. Each play is planned as something the good to act, and at the same time essentially true. It is not meant to be the embodiment of a doctrine, or to serve as a warning to England or any class in England.

Further, Shakespeare did not *understand* the full significance of history. The philosophic study of that subject belongs to a much later day. The modern student discerns in history a continuous evolutionary

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<sup>1</sup> *A New Study of English Poetry*, 172.

process, the laws governing which are his study. He notes the forces that have been at work, forces frequently hidden and subtle, and frequently arising from mass impulses and not from the will of prominent individuals. He works out the inter-action between social, economic, constitutional and political factors, and finds also that learning and religion play a subtle and important part in that change and development of institutions which is the main theme of history and which is far more important than such external movements as battles and the overthrow of dynasties. To Shakespeare history is a much more definite, concrete and simple thing, a matter mainly of the success or failure of definite actions on the part of prominent people—kings, nobles, high-placed priests, leaders of armies. Such a view is fortunate for his dramatic purposes: drama deals with *persons*, and cannot be fashioned out of impersonal movements.

In the events of our play the modern historian finds first the defeat of Richard's curious attempt at absolutism; second, the success, for the moment, of a movement (which had appeared also in the reigns of Henry III and Edward II) on the part of the great nobles to seize the kingly power and confer it on their chosen representative. More also he discerns. "Henry of Lancaster," says Mr. Marriott, "came to the throne on the top of a wave of a great conservative reaction. During the latter half of the fourteenth century England had been threatened with revolution from several quarters: social, constitutional, and ecclesiastical. Henry the Fourth comes into power not merely

as the leader of the oligarchical opposition, but as the representative of social order, of ecclesiastical orthodoxy, of parliamentary government. He is acclaimed by his friend, Archbishop Arundel, as the opponent of Lollardy, the friend of the Church, the champion of the rights of property, but, above all, as the nominee of Parliament." The Lancastrian "attempt to make Parliament the direct instrument of government" was premature, and failed. Eventually "the whole country is plunged into chaos by the lack of government characteristic of Lancastrian rule," and at last we have the Wars of the Roses, which were "essentially the concentration of a hundred elements of social disorder; the epitome of a period of premature political experiment and consequent lack of governance."<sup>1</sup>

In Shakespeare's play no one matters except the two kings and the nobles and high ecclesiastics. There is a parliament scene, but parliament is merely a tool of *Bolingbroke*. The voice of the multitude is faintly heard in the utterances of the gardeners, but is powerless, a mere choric comment. We hear of their discontent (II. i. 247-8), but it is not important: they are mere waverers, and are concerned only with "their purses" (II. ii. 129-131). Something, of course, is to be feared of their reckless violence,

<sup>1</sup> Marriott, 17-18. See also pp. 72-74. Mr. Marriott is a historian, and not merely this first chapter but his whole book should be carefully studied by those who seek to understand Shakespeare's English histories.

and Bolingbroke's policy includes the cajoling of them (I. iv. 23-36), but it is made clear that they count for very little. They have neither ideas nor stability. This is Shakespeare's general view of the common people, and it may be studied in many plays, but particularly in *Julius Cæsar* and *Coriolanus*. The very idea of democracy, as it is now understood, had not found birth in his time. Shakespeare represents the conflict as a personal one between Richard and Bolingbroke. Both are conceived in relation to kingship, the latter as fit for it and the former as unfit, and this contrast is continually emphasised from the beginning of the play. The armed struggle is due partly to Richard's unworthiness to remain on the throne, but partly also to Bolingbroke's unscrupulous ambition. Further, we are shown that great nobles on either side are concerned rather with self and with party than with the well-being of the State. Thus the great idea prevailing in the play is that England suffers by reason of the faulty service of her sons, of their selfish disregard of her, of the disunion that naturally ensues. Only Gaunt and Carlisle, among the great ones in the play, are faultlessly true to England. England, however, is stronger than her faithless sons, and their faithlessness brings disaster upon them. She cannot be injured with impunity, for destiny is on her side. And, as in the great tragedies, the moral scheme of things reacts against evil. The disastrous future is plainly enough indicated in the ominous words of Carlisle, Richard and Bolingbroke ; and present

disasters and those to come are due to selfishness, to lack of truly devoted patriotism.

Shakespeare's presentation of history is essentially true. His account is incomplete but not misleading. Such is his insight into the hearts and ways of men, and with such truth and consistency does he portray that which he can see, that even the modern historian delights in his pictures. The living image of history is there not at variance with, but ready to submit to, modern interpretation.

#### SHAKESPEARE'S VIEW OF RICHARD'S DOWNFALL AND BOLINGBROKE'S USURPATION.

Though Shakespeare's point of view is aristocratic, and though he obviously has the utmost reverence for the sanctity of kingship, he does not consider that an unworthy king should be allowed to remain on the throne. Each rank, each "degree" in the state, has its own responsibilities to the state, the salvation of which depends upon the harmonious performance of each man's duties and due regard to the authority of those higher in "degree."<sup>1</sup> The king's responsibilities are the highest, and if he fails to perform them he is no king. We cannot conceive of Shakespeare as sharing Richard's and Carlisle's view that the king is responsible to God only and not to his people. There is, then, no wrong in deposing Richard: it is a just

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<sup>1</sup> See *Troilus and Cressida*, I. iii, 78-137.

act, and necessary in the interests of England. The deposition of a king, is, however, a *terrible* act.

In the first place, deposition is a violation of "degree." The overthrow of any sort of constituted authority, the violent treatment of the higher by the lower, constitutes an appalling convulsion, the responsibility of which is very great and should only be undertaken after the most careful investigation and after every other remedy has been tried. Striking at the constitutional order, it menaces the national well-being. Who shall dare, then, to perform such a deed or to aid the doer? Just though it be, it sets a precedent which human nature will be only too ready to imitate, for envy and resentment towards the ruler are natural in the ruled. Second, even when such a deed is just it will bring terrible retribution upon the doer and his associates if their motives be not utterly pure. Particularly unfortunate is the case of a deposer who himself seizes the throne of the king he has deposed. *Can* his motives be altogether pure? Is there not, almost inevitably, a fateful presumption in his confidence that he will make a better king, and is not personal ambition well-nigh certain to mingle with his patriotic purpose? Third, if the deposer compasses the death of the deposed, nothing whatever can excuse him. His case is the blacker if his own security be the motive of the murder; and it matters nothing whether he performs the murder with his own hands or merely instigates it. Bolingbroke is thus guilty, and feels his guilt.

These considerations are not, of course, formulated in the play, but the play suggests them, and they indicate what clearly was to Shakespeare the significance of Bolingbroke's course of action.<sup>1</sup>

#### SHAKESPEARE'S DEVIATIONS FROM HIS HISTORICAL AUTHORITIES.

There are various difficulties in dramatising a chronicle. It must be greatly abbreviated, since the play must be actable within a few hours. The play must be coherent: artistic unity demands the omission of that which is irrelevant to the central action. Thus both events and speech must be so selected that in every scene this central action is either advanced or interpreted. This action must relate primarily to a hero, who is of prime importance in the play. In the chronicle the king is, indeed, likely to occupy such a place, but in drama the attention *must* be focussed on him throughout; the matter must be so arranged as to emphasise his character and the nature of his actions; and other characters must be considered primarily in their relations with him. Further, if the historical events represented seem to the dramatist to have any particular significance, he will emphasise this. The narrative of the chronicler will very likely have the same significance, but in the drama it may be made clearer and more striking. This may be done in various ways. Cause and effect may be brought

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<sup>1</sup> Matthew Arnold's play *Merope* consists largely of a subtle and very modern study of this matter in the case of Polyphontes. See especially the chorus, lines 622-702.

close to each other, so that their relationship is the clearer, and the responsibility of the doer is emphasised. Characters may be so grouped and contrasted as to reveal an essential conflict. Purely interpretive scenes or passages may be introduced (such as, in *Richard II*, I. ii; I. iv. l. 36; III. iv). Above all, the catastrophe will probably supply decisive comment, illuminating the whole action of the play. In producing these various effects the dramatist must not be false to the facts. This is, indeed, a canon of all art, however imaginative. The truth of imagination can never be attained through contradiction of essential fact. But not all fact is essential, and it may happen that alteration of historic detail, and also the addition of elements from the dramatist's own imagination may, so far from falsifying the general account, make the truth of the matter clearer and more vivid. Shakespeare's alterations of fact are usually changes of time and place, though in this play, as we shall see, he goes much further. But on the whole, the changes which Shakespeare here makes in his materials are not great or numerous, he invents but little, and his changes and inventions are purely for the sake of illuminating history in a dramatic way. In this play he never strays from history, as he does in *Henry IV*, in quest of a wider interest. Coleridge makes this contrast, and says of *Richard II* that it is "perhaps, the most purely historical of Shakespeare's dramas" It may be noted that much of the *language*, even, is taken from Holinshed.

The two most important deviations from history in the play are with reference to Gaunt and the Queen. "I am not aware," says Mr. Marriott, "of any historical warrant for the incidents which, in the play, attend the death-bed of John of Gaunt; for the brutal violence with which Richard treats his dying uncle. As a fact, the relations of uncle and nephew were, in Gaunt's last years, unusually harmonious if not actually cordial." But still more striking is the alteration of Gaunt's character. The historical Gaunt was "a selfish tyrant, despised and hated."<sup>1</sup>

The purposes of these changes are obvious. (1) A fit speaker is gained for Shakespeare's magnificent eulogy upon England. (2) The true and devoted patriot supplies a necessary contrast to Richard and other self-seeking characters. (3) A weighty warning is given, in Gaunt's words to Richard, while yet there is time to mend, and his guilt is the greater for neglect of this warning.

Both Holinshed and Froissart represent the Queen as a child of twelve (in reality she was only eight or nine). Shakespeare's representation of her as a grown woman provides occasion for scenes of extreme pathos.

We may note other changes and additions scene by scene.

I. ii. is invented. It fixes upon Richard the responsibility for Gloucester's murder. See note on line 74.

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<sup>1</sup> J. H. Moffatt.

If also fills the time-gap between scenes i. and iii., and makes a striking and pathetic contrast with these scenes.

I. iii. 122, stage direction. Shortening of interval : see note.

I. iii. 124. Richard's pronunciation of banishment: see the same note.

I. iii. 211. Antedating of shortening of Bolingbroke's banishment: see notes on 211 and 208.

I. iv. and II. i. At I. iv. 54, Gaunt's illness, which is due in part to his son's absence (II. i. 79-81) is announced before Bolingbroke has left England (I. iv. 1-4). Richard at once starts off to visit Gaunt (I. iv. 63). The meeting occurs in II. i. and in this scene an incident of Bolingbroke's absence in France is referred to (168-9), and Bolingbroke's plan for returning shortly is mentioned: he has even had time to obtain a fleet and army (278-290). The purpose is, of course, compression. Perhaps it is better to say that Shakespeare is here using his "two clocks," is giving us a double series of time-impressions, than to say with Mr. Verity that he "has entirely ignored the question of time in these two scenes." (See the *Variorum* edition of *The Merchant of Venice*, 338 f.).

II. ii. 97. Antedating and change of place of the death of the Duchess of Gloucester: see note.

III. i. 42-43: Antedating of Glendower's rebellion: see note.

III. ii. 209. There is inaccuracy here. Richard went to Conway Castle, not Flint Castle, but was lured thence by the false promises of Northumberland and forced to proceed to Flint Castle, which Northumberland had captured. Shakespeare's slight alteration secures brevity and an admirable situation.

III. iii. 131. Aumerle had already deserted Richard for Bolingbroke, and indeed came to Flint Castle, with certain others, in advance of Bolingbroke's main army.

III. iv. is invented by Shakespeare. Apart from its pathos, and from its restfulness as a quiet interlude, it intensifies, as Coleridge pointed out, our sense of the reality of what is going on. The comments of the gardener and the servants repeat what we know, but we seem to know it better when we see how it affects others; and so also with the sorrow of the Queen. Further, the gardener, while sympathising with the Queen, is on Bolingbroke's side: both he and the servant have had enough of Richard's neglect of England. Thus Shakespeare takes an opportunity of showing us the popular view of the matter.

IV. i. (1) Richard was deposed by Parliament on September 30, 1399, and the accusations against Aumerle were made before a different and later Parliament, on October 18, while the protest and arrest of Carlisle are assigned by Holinshed to October 22. Shakespeare has combined all these incidents, thereby securing concentration and also a

much more dramatic moment for Carlisle's speech. He introduces the Aumerle incident to show how easily Bolingbroke (in contrast with Richard, I. i.) can deal with the quarrels of the nobles, and also to show how factious the nobles are. (2) Historically, Richard was not present when Parliament decreed his deposition. His presence gives an opportunity for pathos, for the further illustration of his character, and for a final contrast between him and Bolingbroke.

V. i. The dialogue between Richard and the Queen is invented. She was a child, nor did he ever see her after he left for Ireland. By the pathos of this situation and dialogue sympathy for Richard is aroused.

V. i. 53-54. The Queen's return to France is antedated: it did not take place till June, 1401.

V. ii. The Duchess of York was Aumerle's step-mother: see note on line 41. Her part in this scene and in V. iii. is an invention, and a weak one.

V. ii. 90. Aumerle was not York's only son.

V. iii. 1-22. In reality the prince was only twelve years old at this time.

Finally, the idea of the "divine right of kings" (that kings are responsible to God only, whose representatives they are, and that subjects can in no circumstances have the right to depose them), which is so important a part of the creed of Richard and Carlisle (see for instance III. ii. 54-62, IV. i. 114<sup>ff.</sup>), and which obviously troubles York also, is an

anachronism, such a belief being unknown in Richard's time "In England," says Mr. Verity, "this idea, which reached its zenith under the Stuarts, grew up under the Tudors, especially Elizabeth."

#### THE MOVEMENT OF THE PLAY.

I. i. Bolingbroke, in attacking Norfolk, really aims at the king : the conflict between them is begun. Richard already reveals (1) his feebleness (he can neither persuade nor compel reconciliation), (2) his delight in a theatrical situation and in "playing a part" (he seems to observe himself playing the king).

I. ii. Responsibility for the murder of Gloucester is definitely ascribed to Richard, and thus the point of Bolingbroke's attack in Scene 1 is made clear.

I. iii. Bolingbroke is banished out of fear, Mowbray perhaps for the same reason (see note on I. i. 134), perhaps because Richard was "alarmed at the popular manifestations in Bolingbroke's favour" (Boas). The shiftiness of the king's nature is shown by his sudden prohibition of a combat ordered by himself and elaborately provided for, and also (with his sentimentality and theatrical instinct) in his remission of part of Bolingbroke's sentence : see note on line 208. It is a disastrous mistake to banish Bolingbroke, who will return as invader and supplanter. Perhaps Mowbray's banishment is disastrous also : he might have stood by Richard in his troubles (see *2 Henry IV*, IV. i. 113-129).

I. iv. The scene does not advance the action : its purpose is the revelation of Richard. We are shown his fear and jealousy of Bolingbroke (and incidentally the

pains that Bolingbroke has already taken to ingratiate himself with the people) ; his nefarious schemes for farming out the realm and otherwise raising money (and incidentally the extravagance that has lightened his coffers) ; and his heartlessness, in his comment upon Gaunt's sickness. The influence upon him of his favourites is suggested also.

II. i. Richard is warned by both Gaunt and York, and the neglected warnings intensify his guilt. His heartlessness is again emphasised. His seizure of Bolingbroke's property will be sure to intensify Bolingbroke's hostility, and also give him an excuse for armed opposition. We now learn that Bolingbroke's return is already planned, and the great lords, rightly indignant at Richard's treatment both of England and of Bolingbroke, are prepared (like the common people) to join the invader. The antedating of the rebellion brings us closer to these actions on Richard's part which caused it. Thus the ethical connection is emphasised : Richard is felt to be responsible. Northumberland's words : "most *degenerate* king," are in harmony with York's charge of degeneracy in 173-185. The murder of Gloucester is yet again referred to : this is conceived as the beginning of the evil.—True patriotism, in Gaunt, is contrasted with the king's selfishness. York's good-hearted futility is already indicated. This scene both advances the action and is of the utmost importance both for characterisation and for interpretation of the march of events.

II. ii. The coming disaster casts its shadow before in the premonitions of the Queen : a frequent dramatic device. Immediately definite news of Bolingbroke's

landing, and of serious defections to him, is brought. York's helplessness is ominous, and Green and Bagot, shrewdly selfish judges, see that Richard's cause is hopeless. The news of the death of the Duchess of Gloucester intensifies the gloom.

II. iii. Bolingbroke is quiet and resolute, his followers devoted and confident : a striking contrast to the state of affairs on the other side. Yet Bolingbroke is not wholly right : York declares him guilty of rebellion and treason, and Bolingbroke's profession that he seeks not the kingship but his rights as Lancaster does not hide from us the fact that he is acting with fateful presumption and violence, and indeed it is contradicted by 167.

II. iv. The desertion of Richard by his supporters (B) is exemplified in the departure of the Welsh force, which is due in part to Richard's own characteristic lateness in arriving. The omens affect the audience as well as the Welshmen.

III. i. Bolingbroke's practical and resolute nature is shown in his condemnation of the favourites and in his prompt measures against Glendower ; his moderation--perhaps a certain kindness--in his care for the Queen. This man, it is suggested, is as worthy of kingship as Richard is unworthy. Bolingbroke has now practically assumed kingship, though he still professes loyalty (III. iii. 101 ff., 196).

III. ii. Immediately after the exhibition, in the previous scene, of Bolingbroke's strength and efficiency, we have here an exhibition of the opposite qualities in Richard : see notes on 76-79, 83. He is already vanquished,

for he has no steadfast resolved will to resist. Noteworthy also are his attitude towards England (see note on 4 ff.), his view of kingship in 54-62 (see note), and his reference to kingship as a kind of play-acting (see 164-165, and notes), a reference in ironic accord with his own attitude. He ends in a despair which in reality delights the artistic instinct of this connoisseur in feelings.

III. iii. Richard yields, with much play of fancy and of rhetoric, making the most of the theatrical situation. He gives to Bolingbroke, who has said nothing of kingship, the title "King Bolingbroke : " "even had Bolingbroke's aims been simply those he avowed, Richard himself would have helped to thrust him into the kingly seat" (Boas). But that Bolingbroke means to be king is again seen in his acceptance of Richard's submission to his orders. Richard utters a prophecy which will be fulfilled (93-100).

III. iv. An interlude scene, for the effect of which see p. xxix.

IV. i. For the dramatic effect of the arraignment of Aumerle see p. xxx. Now comes the formal deposition of Richard, the usual behaviour on his part, the usual contrast between him and the resolute, tolerant, unimpassioned Bolingbroke. Carlisle's speech indicates once again the presumption of the usurper and the certainty of nemesis. The mention of the plot at the end of the scene shows that Bolingbroke's troubles will begin immediately.

V. i. See p. xxx.

V. ii. iii. York's narrative shows how complete is Bolingbroke's triumph over Richard, and how pathetic is

NORTHUMBERLAND, like Bolingbroke, is resolute and strenuous, but he is distinguished from him by malice. Bolingbroke is incapable of the cheap sarcasm in IV. i. 150-151, and in IV. i. 271 restrains Northumberland's unnecessary cruelty. Northumberland feels no pity for Richard and the Queen in their parting, and jests cruelly about it (V. i. 84). His is an insincere nature: few characters in the play would have been guilty of his fulsome flattery of Bolingbroke in II. iii. 6-18, and Bolingbroke's brief, courteous reply makes an admirable contrast.

AUMERLE, though not playing a very important part in the play, is carefully drawn. His character is stronger than his father's, but close association with Richard and Richard's flatterers has infected him. It is unpleasant to hear, from his own unashamed lips, of his mockingly deceitful behaviour towards the banished Bolingbroke (I. iv. 12-15), and to listen to the "Amen" in which he joins when Richard derisively prays for Gaunt's death (I. iv. 65). He remains loyal to Richard, is genuinely attached to him (see, *e.g.*, III. iii. 160), and persistently endeavours to hearten him and persuade him to act resolutely (III. ii, iii); but the impression of his unreliability is renewed when he deserts his fellow-conspirators and saves himself by reconciliation with Bolingbroke. One is reminded of his father.

THE QUEEN is not given any particular individuality. It has been said (by Mr. Verity) that she is "extremely imaginative and emotional, a fit consort for Richard;" but Mr. Verity himself notes that "in the three scenes in which she is prominent (II. ii., III. iv., V. i) the circum-

stances are such as would naturally bring out these aspects of her character." As a matter of fact, it does not require a specially imaginative nature to have a sense of impending disaster, and even Bushy is made to speak in the same figurative way (II. ii. 14-27); and as for emotion, any loving wife would be moved as she is. Again, it is surely absurd to conclude that she is "more spirited than Richard" just because she rebukes, as anyone else would, his strange submission, which is not due to lack of spirit (he has plenty of that) but to that extraordinary state of mind which prevents him from exerting the force that slumbers within him. Another editor declares,—"The character of the Queen is a reflection of Richard's, in her impotency to grapple with necessity." What could be done? Shakespeare introduces the Queen for dramatic purposes totally unconnected with her personality, and therefore merely outlines her character, and it is not justifiable for us to imagine characteristics simply because we think it would be a good dramatic idea that she and Richard should resemble each other.

## ERRATA.

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### Text.

III. ii. 92 Cart-tuned *should be* care-tuned.  
III. iv. 73 Likness       ,,       likeness.  
IV. i. 32 Should have full-stop at end.  
IV. i. 33 No *should be* on.  
V. i. 95 On       ,,       one.  
V. ii. 101 My son.

### Notes.

I. i. 113 Face *should be* race.  
II. i. 125 It *should be* See note on I. iii. 125.

|THE TRAGEDY OF  
KING RICHARD THE SECOND

## DRAMATIS PERSONÆ

KING RICHARD THE SECOND.

JOHN OF GAUNT, Duke of Lancaster, } Uncles to the  
EDMUND OF LANGLEY, Duke of York, } King.

HENRY, surnamed BOLINGBROKE, Duke of Hereford, Son  
to John of Gaunt: afterwards King Henry IV.

DUKE OF AUMERLE, Son to the Duke of York.

THOMAS MOWBRAY, Duke of Norfolk.

DUKE OF SURREY.

EARL OF SALISBURY.

LORD BERKELEY.

BUSHY, }  
BAGOT, } Servants to King Richard.  
GREEN,

EARL OF NORTHUMBERLAND.

HENRY PERCY, surnamed HOTSPUR, his Son.

LORD ROSS.

LORD WILLOUGHBY.

LORD FITZWATER.

BISHOP OF CARLISLE.

ABBOT OF WESTMINSTER.

LORD MARSHAL.

SIR PIERCE OF EXTON.

SIR STEPHEN SCROOP.

Captain of a Band of Welshmen.

QUEEN TO KING RICHARD.

DUCHESS OF GLOUCESTER.

DUCHESS OF YORK.

Lady attending on the Queen.

Lords, Heralds, Officers, Soldiers, two Gardeners, Keeper,  
Messenger, Groom, and other Attendants.

SCENE.—*England and Wales.*

THE TRAGEDY OF  
KING RICHARD THE SECOND  
ACT I

SCENE I.—*London. King Richard's Palace  
(or possibly Windsor Castle)*

*Enter KING RICHARD, JOHN OF GAUNT,  
with other Nobles and Attendants.*

*K. Richard.* Old John of Gaunt, time-honour'd  
Lancaster,

Hast thou, according to thy oath and band,  
Brought hither Henry Hereford thy bold son,  
Here to make good the boisterous late appeal,  
Which then our leisure would not let us hear,      5  
Against the Duke of Norfolk, Thomas Mowbray ?

*Gaunt.* I have, my liege.

*K. Richard.* Tell me, moreover, hast thou sound-  
ed him,

If he appeal the duke on ancient malice,  
Or worthily, as a good subject should,      10  
On some known ground of treachery in him ?

*Gaunt.* As near as I could sift him on that argu-  
ment,

On some apparent danger seen in him  
Aim'd at your highness, no inveterate malice.

*K. Richard.* Then call them to our presence : face  
to face,      15

And frowning brow to brow, ourselves will hear  
 The accuser and the accused freely speak :  
 High-stomach'd are they both, and full of ire,  
 In rage deaf as the sea, hasty as fire.

*Enter BOLINGBROKE and MOWBRAY.*

*Bolingbroke.* Many years of happy days befall 20  
 My gracious sovereign, my most loving liege !

*Mowbray.* Each day still better other's happiness ;  
 Until the heavens, envying earth's good hap,  
 Add an immortal title to your crown !

*K. Richard.* We thank you both: yet one but  
 flatters us, 25

As well appeareth by the cause you come ;  
 Namely, to appeal each other of high treason.  
 Cousin of Hereford, what dost thou object  
 Against the Duke of Norfolk, Thomas Mowbray ?

*Bolingbroke.* First—heaven be the record to my  
 speech !— 30

In the devotion of a subject's love,  
 Tendering the precious safety of my prince,  
 And free from other misbegotten hate,  
 Come I appellant to this princely presence.  
 Now, Thomas Mowbray, do I turn to thee, 35  
 And mark my greeting well ; for what I speak  
 My body shall make good upon this earth,  
 Or my divine soul answer it in heaven.

Thou art a traitor and a miscreant ;  
 Too good to be so and too bad to live, 40

Since the more fair and crystal is the sky,  
The uglier seem the clouds that in it fly.  
Once more, the more to aggravate the note,  
With a foul traitor's name stuff I thy throat ;  
And wish (so please my sovereign) ere I move,      45  
What my tongue speaks my right drawn sword may  
prove.

*Mowbray.* Let not my cold words here accuse my  
zeal :

'Tis not the trial of a woman's war,  
The bitter clamour of two eager tongues,  
Can arbitrate this cause betwixt us twain ;      50  
The blood is hot that must be cool'd for this.  
Yet can I not of such tame patience boast  
As to be hush'd and nought at all to say.  
First, the fair reverence of your highness curbs me  
From giving reins and spurs to my free speech ;      55  
Which else would post until it had return'd  
These terms of treason doubled down his throat.  
Setting aside his high blood's royalty,  
And let him be no kinsman to my liege,  
I do defy him, and I spit at him ;      60  
Call him a slanderous coward and a villain :  
Which to maintain I would allow him odds,  
And meet him, were I tied to run afoot  
Even to the frozen ridges of the Alps,  
Or any other ground inhabitable,      65  
Wherever Englishman durst set his foot.  
Meantime let this defend my loyalty :  
By all my hopes, most falsely doth he lie.

*Bolingbroke.* Pale trembling coward, there I throw  
my gage,

Disclaiming here the kindred of the king ;      70  
And lay aside my high blood's royalty,  
Which fear, not reverence, makes thee to except.  
If guilty dread have left thee so much strength  
As to take up mine honour's pawn, then stoop :  
By that, and all the rites of knighthood else,      75  
Will I make good against thee, arm to arm,  
What I have spoke, or thou canst worse devise.

*Mowbray.* I take it up ; and by that sword I swear,  
Which gently laid my knighthood on my shoulder,  
I'll answer thee in any fair degree,      80  
Or chivalrous design of knightly trial :  
And when I mount, alive may I not light,  
If I be traitor or unjustly fight !

*K. Richard.* What doth our cousin lay to Mow-  
bray's charge ?

It must be great that can inherit us      85  
So much as of a thought of ill in him.

*Bolingbroke.* Look, what I speak, my life shall  
prove it true ;  
That Mowbray hath receiv'd eight thousand nobles  
In name of lendings for your highness' soldiers,  
The which he hath detain'd for lewd employments, 90  
Like a false traitor and injurious villain.  
Besides I say, and will in battle prove,  
Or here or elsewhere to the furthest verge  
That ever was survey'd by English eye,  
That all the treasons for these eighteen years      95  
Complotted and contrived in this land,

Fetch from false Mowbray their first head and spring.  
Further I say and further will maintain  
Upon his bad life to make all this good,  
That he did plot the Duke of Gloucester's death, 100  
Suggest his soon-believing adversaries,  
And consequently, like a traitor coward,  
Sluic'd out his innocent soul through streams of  
blood :

Which blood, like sacrificing Abel's, cries,  
Even from the tongueless caverns of the earth, 105  
To me for justice and rough chastisement ;  
And, by the glorious worth of my descent,  
This arm shall do it, or this life be spent.

*K. Richard.* How high a pitch his resolution soars !  
Thomas of Norfolk, what say'st thou to this ? 110

*Mowbray.* O ! let my sovereign turn away his face  
And bid his ears a little while be deaf,  
Till I have told this slander of his blood  
How God and good men hate so foul a liar.

*K. Richard.* Mowbray, impartial are our eyes  
and ears : 115

Were he my brother, nay, my kingdom's heir,—  
As he is but my father's brother's son,—  
Now, by my sceptre's awe I make a vow,  
Such neighbour nearness to our sacred blood  
Should nothing privilege him, nor partialize 120  
The unstooping firmness of my upright soul.  
He is our subject, Mowbray ; so art thou :  
Free speeech and fearless I to thee allow.

*Mowbray.* Then, Bolingbroke, as low as to thy heart,  
Through the false passage of thy throat, thou liest. 125

Three parts of that receipt I had for Calais  
Disburs'd I duly to his highness' soldiers ;  
The other part reserv'd I by consent,  
For that my sovereign liege was in my debt  
Upon remainder of a dear account,                   130  
Since last I went to France to fetch his queen.  
Now swallow down that lie. For Gloucester's death,  
I slew him not ; but to mine own disgrace  
Neglected my sworn duty in that case.  
For you, my noble Lord of Lancaster,                   135  
The honourable father to my foe,  
Once did I lay an ambush for your life,  
A trespass that doth vex my grieved soul ;  
But ere I last receiv'd the sacrament  
I did confess it, and exactly begg'd                   140  
Your Grace's pardon, and I hope I had it.  
This is my fault : as for the rest appeal'd,  
It issues from the rancour of a villain,  
A recreant and most degenerate traitor;  
Which in myself I boldly will defend,                   145  
And interchangeably hurl down my gage  
Upon this overweening traitor's foot,  
To prove myself a loyal gentleman  
Even in the best blood chamber'd in his bosom.  
In haste whereof, most heartily I pray                   150  
Your highness to assign our trial day.

*K. Richard.* Wrath-kindled gentlemen, be rul'd  
by me ;  
Let's purge this choler without letting blood :  
This we prescribe, though no physician ;  
Deep malice makes too deep incision :                   155

SCENE 1.] KING RICHARD THE SECOND.

Forget, forgive ; conclude and be agreed ;  
Our doctors say this is no month to bleed.  
Good uncle, let this end where it begun ;  
We'll calm the Duke of Norfolk, you your son.

*Gaunt.* To be a make-peace shall become my age :  
Throw down, my son, the Duke of Norfolk's gage. 161

*K. Richard.* And, Norfolk, throw down his.

*Gaunt.* When, Harry, when ?  
Obedience bids I should not bid again.

*K. Richard.* Norfolk, throw down, we bid ; there  
is no boot. .

*Mowbray.* Myself I throw, dread sovereign, at thy  
foot. 165

My life thou shalt command, but not my shame :  
The one my duty owes ; but my fair name—  
Despite of death that lives upon my grave—  
To dark dishonour's use thou shalt not have.  
I am disgrac'd, impeach'd, and baffled here ; 170  
Pierc'd to the soul with slander's venom'd spear,  
The which no balm can cure but his heart-blood  
Which breath'd this poison.

*K. Richard.* Rage must be withstood :  
Give me his gage : lions make leopards tame.

*Mowbray.* Yea, but not change his spots : take but  
my shame, 175

And I resign my gage. My dear dear lord,  
The purest treasure mortal times afford  
Is spotless reputation ; that away,  
Men are but gilded loam or painted clay.  
A jewel in a ten-times-barr'd-up chest 180

Is a bold spirit in a loyal breast.  
Mine honour is my life ; both grow in one ;  
Take honour from me, and my life is done :  
Then, dear my liege, mine honour let me try ;  
In that I live, and for that will I die.

*K. Richard.* Cousin, throw down your gage: do you begin?

*Bolingbroke.* O! God defend my soul from such  
deep sin.

Shall I seem crest-fall'n in my father's sight,  
Or with pale beggar-fear impeach my height  
Before this out-dar'd dastard ? Ere my tongue      190  
Shall wound mine honour with such feeble wrong,  
Or sound so base a parle, my teeth shall tear  
The slavish motive of recanting fear,  
And spit it bleeding in his high disgrace,  
Where shame doth harbour, even in Mowbray's  
face.

195

[Exit GAUNT.

*K. Richard.* We were not born to sue, but to command:

Which since we cannot do to make you friends,  
Be ready, as your lives shall answer it,  
At Coventry, upon Saint Lambert's day :

There shall your swords and lances arbitrate  
The swelling difference of your settled hate :  
Since we cannot atone you, we shall see  
Justice design the victor's chivalry.

Marshal, command our officers-at-arms                          204  
Be ready to direct these home alarms.                          [Exeunt.]

SCENE II.—*The Duke of  
Lancaster's Palace.*

*Enter JOHN OF GAUNT with the DUCHESS OF GLOUCESTER.*

*Gaunt.* Alas ! the part I had in Woodstock's blood  
 Doth more solicit me than your exclaims,  
 To stir against the butchers of his life.  
 But since correction lieth in those hands  
 Which made the fault that we cannot correct,      5  
 Put we our quarrel to the will of heaven ;  
 Who, when they see the hours ripe on earth,  
 Will rain hot vengeance on offenders' heads.

*Duchess.* Finds brotherhood in thee no sharper  
 spur ?

Hath love in thy old blood no living fire ?      10  
 Edward's seven sons, whereof thyself art one,  
 Were as seven vials of his sacred blood,  
 Or seven fair branches springing from one root :  
 Some of those seven are dried by nature's course,  
 Some of those branches by the Destinies cut ;      15  
 But Thomas, my dear lord, my life, my Gloucester,  
 One vial full of Edward's sacred blood,  
 One flani-ing branch of his most royal root,  
 Is crack'd, and all the precious liquor spilt ;  
 Is hack'd down, and his summer leaves all vaded,      20  
 By envy's hand and murder's bloody axe.  
 Ah, Gaunt ! his blood was thine ! that bed, that womb,  
 That metal, that self-mould, that fashion'd thee  
 Made him a man ; and though thou liv'st and breath'st,

Yet art thou slain in him : thou dost consent      25  
In some large measure to thy father's death  
In that thou seest thy wretched brother die,  
Who was the model of thy father's life.

Call it not patience, Gaunt ; it is despair :  
In suffering thus thy brother to be slaughter'd      30  
Thou show'st the naked pathway to thy life,  
Teaching stern murder how to butcher thee :  
That which in mean men we entitle patience  
Is pale cold cowardice in noble breasts.

What shall I say ? to safeguard thine own life,      35  
The best way is to venge my Gloucester's death.

*Gaunt.* God's is the quarrel ; for God's substitute,  
His deputy anointed in his sight,  
Hath caus'd his death : the which if wrongfully,  
Let heaven revenge, for I may never lift      40  
An angry arm against his minister.

*Duchess.* Where then, alas ! may I complain myself ?

*Gaunt.* To God, the widow's champion and  
defence.

*Duchess.* Why then, I will.—Farewell, old Gaunt.  
Thou go'st to Coventry, there to behold      45  
Our cousin Hereford and fell Mowbray fight.  
O ! sit my husband's wrongs on Hereford's spear,  
That it may enter butcher Mowbray's breast.  
Or if misfortune miss the first career,

Be Mowbray's sins so heavy in his bosom      50  
That they may break his foaming courser's back,  
And throw the rider headlong in the lists,  
A caitiff recreant to my cousin Hereford !  
Farewell, old Gaunt : thy sometimes brother's wife

## SCENE 3.] KING RICHARD THE SECOND. 13

With her companion grief must end her life. 55

*Gaunt.* Sister, farewell ; I must to Coventry.  
As much good stay with thee as go with me !

*Duchess.* Yet one word more. Grief boundeth  
where it falls,

Not with the empty hollowness, but weight.

I take my leave before I have begun, 60

For sorrow ends not when it seemeth done.

Commend me to my brother, Edmund York.

Lo ! this is all.—Nay, yet depart not so ;

Though this be all, do not so quickly go ;

I shall remember more. Bid him—ah, what ?— 65

With all good speed at Plashy visit me.

Alack ! and what shall good old York there see

But empty lodgings and unfurnish'd walls,

Unpeopled offices, untrodden stones ?

And what hear there for welcome but my groans ? 70

Therefore commend me ; let him not come there,

To seek out sorrow that dwells everywhere.

Desolate, desolate, will I hence, and die :

The last leave of thee takes my weeping eye. 74

[*Exeunt.*

SCENE III.—*The Lists at Coventry*

*Enter the Lord Marshal and the DUKE OF AUMERLE*

*Marshal.* My Lord Aumerle, is Harry Hereford  
arm'd ?

*Aumerle.* Yea, at all points, and longs to enter in.

*Marshal.* The Duke of Norfolk, sprightly and  
bold,

Stays but the summons of the appellant's trumpet.

*Aumerle.* Why then, the champions are prepar'd,  
and stay

5

For nothing but his majesty's approach.

*The trumpets sound, and the KING enters with his nobles, GAUNT, BUSHY, BAGOT, GREEN, and others. When they are set, enter MOWBRAY in arms, defendant, with a Herald*

*K. Richard.* Marshal, demand of yonder champion  
The cause of his arrival here in arms :  
Ask him his name, and orderly proceed  
To swear him in the justice of his cause.

10

*Marshal.* In God's name, and the king's, say who  
thou art,  
And why thou com'st thus knightly clad in arms,  
Against what man thou com'st, and what thy quarrel.  
Speak truly, on thy knighthood and thy oath ;  
As so defend thee heaven and thy valour !

15

*Mowbray.* My name is Thomas Mowbray, Duke  
of Norfolk,  
Who hither come engaged by my oath—  
Which God defend a knight should violate !—  
Both to defend my loyalty and truth  
To God, my king, and my succeeding issue,

20

Against the Duke of Hereford that appeals me ;  
And, by the grace of God and this mine arm,  
To prove him, in defending of myself,  
A traitor to my God, my king, and me :  
And as I truly fight, defend me heaven !

25

*The trumpets sound. Enter BOLINGBROKE,  
appellant, in armour, with a Herald*

*K. Richard.* Marshal, ask yonder knight in arms,  
Both who he is and why he cometh hither  
Thus plated in habiliments of war ;  
And formally, according to our law,  
Depose him in the justice of his cause. 30

*Marshal.* What is thy name ? and wherefore  
com'st thou hither  
Before King Richard in his royal lists ?  
Against whom comest thou ? and what's thy quarrel ?  
Speak like a true knight, so defend thee heaven !

*Bolingbroke.* Harry of Hereford, Lancaster, and Derby, 35  
Am I ; who ready here do stand in arms,  
To prove, by God's grace and my body's valour,  
In lists, on Thomas Mowbray, Duke of Norfolk,  
That he's a traitor soul and dangerous,  
To God of heaven, King Richard, and to me : 40  
And as I truly fight, defend me heaven !

*Marshal.* On pain of death, no person be so bold  
Or daring-hardy as to touch the lists,  
Except the marshal and such officers  
Appointed to direct these fair designs. 45

*Bolingbroke.* Lord marshal, let me kiss my  
sovereign's hand,  
And bow my knee before his majesty :  
For Mowbray and myself are like two men  
That vow a long and weary pilgrimage ;  
Then let us take a ceremonious leave 50

And loving farewell of our several friends.

*Marshal.* The appellant in all duty greets your highness,

And craves to kiss your hand and take his leave.

*K. Richard.* We will descend and fold him in our arms.

Cousin of Hereford, as thy cause is right, 55

So be thy fortune in this royal fight !

Farewell, my blood ; which if to-day thou shed,

Lament we may, but not revenge thee dead.

*Bolingbroke.* O ! let no noble eye profane a tear  
For me, if I be gor'd with Mowbray's spear. 60

As confident as is the falcon's flight

Against a bird, do I with Mowbray fight.

My loving lord, I take my leave of you ;

Of you, my noble cousin, Lord Aumerle ;

Not sick, although I have to do with death, 65

But lusty, young, and cheerly drawing breath.

Lo ! as at English feasts, so I regreet

The daintiest last, to make the end most sweet :

O thou, the earthly author of my blood,

Whose youthful spirit, in me regenerate, 70

Doth with a two-fold vigour lift me up

To reach at victory above my head,

Add proof unto mine armour with thy prayers,

And with thy blessings steel my lance's point,

That it may enter Mowbray's waxen coat,

And furbish new the name of John a Gaunt,

Even in the lusty haviour of his son. 75

*Gaunt.* God in thy good cause make thee prosperous !

Be swift like lightning in the execution ;  
 And let thy blows, doubly redoubled,  
 Fall like amazing thunder on the casque  
 Of thy adverse pernicious enemy :  
 Rouse up thy youthful blood, be valiant and live.

*Bolingbroke.* Mine innocence and Saint George  
 to thrive !

*Mowbray.* However God or fortune cast my lot, 85  
 There lives or dies, true to King Richard's throne,  
 A loyal, just, and upright gentleman.  
 Never did captive with a freer heart  
 Cast off his chains of bondage, and embrace  
 His golden uncontroll'd enfranchisement,  
 More than my dancing soul doth celebrate  
 This feast of battle with mine adversary.  
 Most mighty liege, and my companion peers,  
 Take from my mouth the wish of happy years.  
 As gentle and as jocund as to jest  
 Go I to fight : truth has a quiet breast. 95

*K. Richard.* Farewell, my lord : securely I espy  
 Virtue with valour couched in thine eye.  
 Order the trial, marshal, and begin.

*Marshal.* Harry of Hereford, Lancaster, and  
 Derby, 100  
 Receive thy lance ; and God defend the right !

*Bolingbroke.* Strong as a tower in hope, I cry Amen.

*Marshal.* Go bear this lance to Thomas, Duke of  
 Norfolk.

*First Herald.* Harry of Hereford, Lancaster, and  
 Derby,  
 Stands here for God, his sovereign, and himself, 105

On pain to be found false and recreant,  
 To prove the Duke of Norfolk, Thomas Mowbray,  
 A traitor to his God, his king, and him ;  
 And dares him to set forward to the fight.

*Second Herald.* Here standeth Thomas Mowbray,  
 Duke of Norfolk,

110

On pain to be found false and recreant,  
 Both to defend himself and to approve  
 Henry of Hereford, Lancaster, and Derby,  
 To God, his sovereign, and to him, dis loya ;  
 Courageously and with a free desire,

115

Attending but the signal to begin.

*Marshal.* Sound, trumpets ; and set forward, combatants.

[A charge sounded.]

Stay, the king hath thrown his warder down.

*K. Richard.* Let them lay by their helmets and  
 their spears,  
 And both return back to their chairs again :      120  
 Withdraw with us ; and let the trumpets sound  
 While we return these dukes what we decree.

[A long flourish.]

Draw near,

And list what with our council we have done,  
 For that our kingdom's earth should not be soil'd    125  
 With that dear blood which it hath fostered ;  
 And for our eyes do hate the dire aspect  
 Of civil wounds plough'd up with neighbours' sword ;  
 And for we think the eagle-winged pride  
 Of sky-aspiring and ambitious thoughts,

130

With rival-hating envy, set on you  
 To wake our peace, which in our country's cradle

Draws the sweet infant breath of gentle sleep ;  
Which so rous'd up with boist'rous untun'd drums,  
With harsh-~~and sounding~~ trumpets' dreadful bray, 135  
And grating shock of wrathful iron arms,  
Might from our quiet confines fright fair peace,  
And make us wade even in our kindred's blood :  
Therefore, we banish you our territories :  
You, cousin Hereford, upon pain of life, 140  
Till twice five summers have enrich'd our fields,  
Shall not regreet our fair dominions,  
But tread the stranger paths of banishment.

*Bolingbroke.* Your will be done : this must my  
comfort be,  
That sun that warms you here shall shine on me ; 145  
And those his golden beams to you here lent  
Shall point on me and gild my banishment.

*K. Richard.* Norfolk, for thee remains a heavier  
doom,  
Which I with some unwillingness pronounce :  
The sly slow hours shall not determinate 150  
The dateless limit of thy dear exile ;  
The hopeless word of 'never to return '  
Breathe I against thee, upon pain of life.

*Mowbray.* A heavy sentence, my most sovereign  
liege,  
And all unlook'd for from your highness' mouth : 155  
A dearer merit, not so deep a maim  
As to be cast forth in the common air,  
Have I deserved at your highness' hands.  
The language I have learn'd these forty years,  
My native English, now I must forego ; 160

And now my tongue's use is to me no more  
 Than an unstringed viol or a harp,  
 Or like a cunning instrument cas'd up,  
 Or, being open, put into his hands  
 That knows no touch to tune the harmony :      165

Within my mouth you have engaol'd my tongue,  
 Doubly portcullis'd with my teeth and lips :  
 And dull, unfeeling, barren ignorance  
 Is made my gaoler to attend on me.

I am too old to fawn upon a nurse,      170  
 Too far in years to be a pupil now :  
 What is thy sentence, then, but speechless death,  
 Which robs my tongue from breathing native breath ?

*K. Richard.* It boots thee not to be compassionate :

After our sentence plaining comes too late.      175

*Mowbray.* Then, thus I turn me from my country's light,

To dwell in solemn shades of endless night.

*K. Richard.* Return again, and take an oath with thee.

Lay on our royal sword your banish'd hands ;  
 Swear by the duty that you owe to God      180  
 (Our part therein we banish with yourselves)  
 To keep the oath that we administer :  
 You never shall (so help you truth and God !)  
 Embrace each other's love in banishment ;  
 Nor never look upon each other's face ;      185  
 Nor never write, regreet, nor reconcile  
 This louring tempest of your home-bred hate ;  
 Nor never by advised purpose meet

To plot, contrive, or complot any ill  
Against us, our state, our subjects, or our land. 190

*Bolingbroke*. I swear.

*Mowbray*. And I, to keep all this.

*Bolingbroke*. Norfolk, so far, as to mine enemy.—  
By this time, had the king permitted us,  
One of our souls had wander'd in the air, 195  
Banish'd this frail sepulchre of our flesh,  
As now our flesh is banish'd from this land :  
Confess thy treasons ere thou fly the realm ;  
Since thou hast far to go, bear not along  
The clogging burden of a guilty soul. 200

*Mowbray*. No, Bolingbroke : if ever I were traitor,  
My name be blotted from the book of life,  
And I from heaven banish'd as from hence !  
But what thou art, God, thou, and I do know ;  
And all too soon, I fear, the king shall rue. 205  
Farewell, my liege. Now no way can I stray ;  
Save back to England, all the world's my way. [*Exit*.

*K. Richard*. Uncle, even in the glasses of thine  
eyes  
I see thy grieved heart : thy sad aspect  
Hath from the number of his banish'd years 210  
Pluck'd four away. [*To BOLINGBROKE*] Six frozen  
winters spent,  
Return with welcome home from banishment.

*Bolingbroke*. How long a time lies in one little  
word !  
Four lagging winters and four wanton springs  
End in a word : such is the breath of kings. 215

*Gaunt*. I thank my liege, that in regard of me

He shortens four years of my son's exile :  
 But little vantage shall I reap thereby :  
 For, ere the six years that he hath to spend  
 Can change their moons and bring their times about.  
 My oil-dried lamp and time-bewasted light      221  
 Shall be extinct with age and endless night ;  
 My inch of taper will be burnt and done,  
 And blindfold death not let me see my son.

*K. Richard.* Why, uncle, thou hast many years to live.      225

*Gaunt.* But not a minute, king, that thou canst give :

Shorten my days thou canst with sullen sorrow,  
 And pluck nights from me, but not lend a morrow ;  
 Thou canst help time to furrow me with age,  
 But stop no wrinkle in his pilgrimage ;      230  
 Thy word is current with him for my death,  
 But dead, thy kingdom cannot buy my breath.

*K. Richard.* Thy son is banish'd upon good advice,  
 Whereto thy tongue a party-verdict gave :  
 Why at our justice seem'st thou then to lower ?      235

*Gaunt.* Things sweet to taste prove in digestion sour.

You urged me as a judge ; but I had rather  
 You would have bid me argue like a father.  
 O ! had it been a stranger, not my child,  
 To smooth his fault I should have been more mild :  
 A partial slander sought I to avoid,      241  
 And in the sentence my own life destroy'd.  
 Alas ! I look'd when some of you should say,  
 I was too strict to make mine own away ;

But you gave leave to my unwilling tongue      245  
Against my will to do myself this wrong,

*K. Richard.* Cousin, farewell ; and, uncle, bid him  
so :

Six years we banish him, and he shall go.

[*Flourish.* *Exeunt KING RICHARD and Train,*  
*Aumerle.* Cousin, farewell : what presence must  
not know,

From where you do remain let paper show.      250

*Marshal.* My lord, no leave take I ; for I will ride,  
As far as land will let me, by your side.

*Gaunt.* O ! to what purpose dost thou hoard thy  
words,

That thou return'st no greeting to thy friends ?

*Bolingbroke.* I have too few to take my leave of  
you,      255

When the tongue's office should be prodigal

To breathe the abundant dolour of the heart.

*Gaunt.* Thy grief is but thy absence for a time.

*Bolingbroke.* Joy absent, grief is present for that  
time.

*Gaunt.* What is six winters ? they are quickly  
gone.      260

*Bolingbroke.* To men in joy ; but grief makes one  
hour ten.

*Gaunt.* Call it a travel that thou tak'st for plea-  
sure.

*Bolingbroke.* My heart will sigh when I miscall it  
so,

Which finds it an enforced pilgrimage.

*Gaunt.* The sullen passage of thy weary steps 265

Esteem as foil wherein thou art to set  
The precious jewel of thy home return.

*Bolingbroke.* Nay, rather, every tedious stride I  
make

Will but remember me what a deal of world  
I wander from the jewels that I love. 270  
Must I not serve a long apprenticeship  
To foreign passages, and in the end,  
Having my freedom, boast of nothing else  
But that I was a journeyman to grief ?

*Gaunt.* All places that the eye of heaven visits 275  
Are to a wise man ports and happy havens.

Teach thy necessity to reason thus ;  
There is no virtue like necessity.

Think not the king did banish thee,  
But thou the king. Woe doth the heavier sit, 280  
Where it perceives it is but faintly borne.

Go, say I sent thee forth to purchase honour,  
And not the king exil'd thee ; or suppose  
Devouring pestilence hangs in our air,  
And thou art flying to a fresher clime. 285

Look, what thy soul holds dear, imagine it  
To lie that way thou go'st, not whence thou com'st.  
Suppose the singing birds musicians,  
The grass whereon thou tread'st the presence strew'd,  
The flowers fair ladies, and thy steps no more 290  
Than a delightful measure or a dance ;  
For gnarling sorrow hath less power to bite  
The man that mocks at it and sets it light.

*Bolingbroke.* O ! who can hold a fire in his hand  
By thinking on the frosty Caucasus ? 295

Or cloy the hungry edge of appetite  
 By bare imagination of a feast ?  
 Or wallow naked in December snow  
 By thinking on fantastic summer's heat ?  
 O, no ! the apprehension of the good                            300  
 Gives but the greater feeling to the worse :  
 Fell sorrow's tooth doth never rankle more  
 Than when it bites, but lanceth not the sore.

*Gaunt.* Come, come, my son, I'll bring thee on  
 thy way :  
 Had I thy youth and cause, I would not stay.                    305  
*Bolingbroke.* Then, England's ground, farewell  
 sweet soil, adieu !  
 My mother, and my nurse, that bears me yet.  
 Where'er I wander, boast of this I can,  
 Though banish'd, yet a true-born Englishman.

[*Exeunt.*

SCENE IV.—*The Court.*

*Enter the KING, with BAGOT and GREEN, at one door; and the DUKE OF AUMERLE at another.*

*K. Richard.* We did observe. Cousin Aumerle,  
 How far brought you high Hereford on his way ?

*Aumerle.* I brought high Hereford, if you call him  
 so,  
 But to the next highway, and there I left him.

*K. Richard.* And say, what store of parting tears  
 were shed ?    5

*Aumerle.* Faith, none for me ; except the north-  
 east wind,

Which then blew bitterly against our faces,  
Awak'd the sleeping rheum, and so by chance  
Did grace our hollow parting with a tear.

*K. Richard.* What said our cousin when you  
parted with him ?

10

*Anumerle.* 'Farewell' :

And, for my heart disdained that my tongue  
Should so profane the word, that taught me craft  
To counterfeit oppression of such grief  
That words seem'd buried in my sorrow's grave. 15  
Marry, would the word 'farewell' have lengthen'd  
hours

And added years to his short banishment,  
He should have had a volume of farewells ;  
But since it would not, he had none of me.

*K. Richard.* He is our cousin, cousin ; but 'tis  
doubt,

20

When time shall call him home from banishment,  
Whether our kinsman come to see his friends.

Ourself and Bushy, Bagot here and Green,  
Observ'd his courtship to the common people,  
How he did seem to dive into their hearts      25  
With humble and familiar courtesy,  
What reverence he did throw away on slaves,  
Wooing poor craftsmen with the craft of smiles  
And patient underbearing of his fortune,  
As 'twere to banish their affects with him.      30  
Off goes his bonnet to an oyster-wench ;  
A brace of draymen bid God speed him well,  
And had the tribute of his supple knee,  
With 'Thanks, my countrymen, my loving friends ;

SCENE 4.] KING RICHARD THE SECOND, 27

As were our England in reversion his, 35  
And he our subjects' next degree in hope.

*Green.* Well, he is gone ; and with him go these thoughts.

Now for the rebels which stand out in Ireland,  
Expedient manage must be made, my liege,  
Ere further leisure yield them further means 40  
For their advantage and your highness' loss.

*K. Richard.* We will ourself in person to this war.  
And, for our coffers with too great a court  
And liberal largess are grown somewhat light,  
We are enforc'd to farm our royal realm ; 45  
The revenue whereof shall furnish us  
For our affairs in hand. If that come short,  
Our substitutes at home shall have blank charters ;  
Whereto, when they shall know what men are rich,  
They shall subscribe them for large sums of gold, 50  
And send them after to supply our wants ;  
For we will make for Ireland presently.

*Enter BUSHY.*

Bushy, what news ?

*Bushy.* Old John of Gaunt is grievous sick, my lord,  
Suddenly taken, and hath sent post-haste 55  
To entreat your majesty to visit him.

*K. Richard.* Where lies he ?

*Bushy.* At Ely House.

*K. Richard.* Now, put it, God, in the physician's  
mind  
To help him to his grave immediately ! 60

The lining of his coffers shall make coats  
 To deck our soldiers for these Irish wars.  
 Come, gentlemen, let's all go visit him :  
 Pray God we may make haste, and come too late.

*All.* Amen.

[*Exeunt.*

65

## ACT II

### SCENE I.—*Ely House*

*Enter JOHN OF GAUNT sick, with the DUKE OF YORK,  
 etc.*

*Gaunt.* Will the king come, that I may breathe  
 my last

In wholesome counsel to his unstaid youth ?

*York.* Vex not yourself, nor strive not with your  
 breath ;

For all in vain comes counsel to his ear.

*Gaunt.* O ! but they say the tongues of dying  
 men

5

Enforce attention like deep harmony :

Where words are scarce, they are seldom spent in  
 vain,

For they breathe truth that breathe their words in  
 pain.

He that no more must say is listen'd more

Than they whom youth and ease have taught to  
 glose ;

10

More are men's ends mark'd than their lives before :

The setting sun, and music at the close,  
 As the last taste of sweets, is sweetest last,  
 Writ in remembrance more than things long past :

Though Richard my life's counsel would not hear, 15  
My death's sad tale may yet undeaf his ear.

*York.* No ; it is stopp'd with other flattering sounds,

As praises, of whose taste the wise are fond.  
Lascivious metres, to whose venom sound  
The open ear of youth doth always listen ; 20  
Report of fashions in proud Italy,  
Whose manners still our tardy apish nation  
Limps after in base imitation.

Where doth the world thrust forth a vanity  
(So it be new, there's no respect how vile) 25  
That is not quickly buzz'd into his ears ?  
Then all too late comes counsel to be heard,  
Where will doth mutiny with wit's regard.  
Direct not him whose way himself will choose :  
'Tis breath thou lack'st, and that breath wilt thou  
lose. 30

*Gaunt.* Methinks I am a prophet new inspir'd.  
And thus expiring do foretell of him :  
His rash fierce blaze of riot cannot last,  
For violent fires soon burn out themselves ;  
Small showers last long , but sudden stormes are  
short ; 35

He tires betimes that spurs too fast betimes ;  
With eager feeding food doth choke the feeder :  
Light vanity, insatiate cormorant,  
Consuming means, soon preys upon itself.  
This royal throne of kings, this scepter'd isle, 40  
This earth of majesty, this seat of Mars,  
This other Eden, demi-paradise,

This fortress built by Nature for herself  
Against infection and the hand of war,  
This happy breed of men, this little world,      45  
This precious stone set in the silver sea,  
Which serves it in the office of a wall,  
Or as a moat defensive to a house,  
Against the envy of less happier lands,  
This blessed plot, this earth, this realm, this  
England,      50

This nurse, this teeming womb of royal kings,  
Fear'd by their breed and famous by their birth,  
Renowned for their deeds as far from home—  
For Christian service and true chivalry—  
As is the sepulchre in stubborn Jewry      55  
Of the world's ransom, blessed Mary's Son :  
This land of such dear souls, this dear, dear land,  
Dear for her reputation through the world,  
Is now leas'd out (I die pronouncing it)  
Like to a tenement, or pelting farm :      60  
England, bound in with the triumphant sea,  
Whose rocky shore beats back the envious siege  
Of watery Neptune, is now bound in with shame,  
With inky blots, and rotten parchment bonds :  
That England, that was wont to conquer others,      65  
Hath made a shameful conquest of itself.  
Ah ! would the scandal vanish with my life,  
How happy then were my ensuing death !

*Enter KING RICHARD and QUEEN, AUMERLE,  
BUSHY, GREEN, BAGOT, ROSS, and WILLOUGHBY.*

*York.* The king is come: deal mildly with his  
youth;

For young hot colts, being rag'd, do rage the more. 70

*Queen.* How fares our noble uncle, Lancaster?

*K. Richard.* What comfort, man? How is't with  
aged Gaunt?

*Gaunt.* O! how that name befits my composition!

Old Gaunt indeed, and gaunt in being old:

Within me grief hath kept a tedious fast, 75

And who abstains from meat that is not gaunt?

For sleeping England long time have I watch'd;

Watching breeds leanness, leanness is all gaunt.

The pleasure that some fathers feed upon

Is my strict fast; I mean my children's looks; 80

And therein fasting hast thou made me gaunt.

Gaunt am I for the grave, gaunt as a grave,

Whose hollow womb inherits nought but bones.

*K. Richard.* Can sick men play so nicely with  
their names?

*Gaunt.* No, misery makes sport to mock itself: 85

Since thou dost seek to kill my name in me,

I mock my name, great king, to flatter thee.

*K. Richard.* Should dying men flatter with those  
that live?

*Gaunt.* No, no, men living flatter those that die.

*K. Richard.* Thou, now a-dying, say'st thou flat-  
ter'st me. 90

*Gaunt.* O, no ! thou diest, though I the sicker be.  
*K. Richard.* I am in health, I breathe, and see  
thee ill.

*Gaunt.* Now He that made me knows I see thee  
ill ;

Ill in myself to see, and in thee seeing ill.

Thy death-bed is no lesser than thy land, 95

Wherein thou liest in reputation sick ;

And thou, too careless patient as thou art,

Commit'st thy anointed body to the cure

Of those physicians that first wounded thee.

A thousand flatterers sit within thy crown, 100

Whose compass is no bigger than thy head ;

And yet, incaged in so small a verge,

The waste is no whit lesser than thy land.

Oh ! had thy grandsire, with a prophet's eye,

Seen how his son's son should destroy his sons, 105.

From forth thy reach he would have laid thy shame,

Deposing thee before thou wert possess'd,

Which art possess'd now to depose thyself.

Why, cousin, wert thou regent of the world,

It were a shame to let this land by lease ; 110

But for thy world enjoying but this land,

Is it not more than shame to shame it so ?

Landlord of England art thou now, not king :

Thy state of law is bond-slave to the law ;

And thou—

*K. Richard.* A lunatic lean-witted fool,

115

Presuming on an ague's privilege,

Dar'st with thy frozen admonition

Make pale our cheek, chasing the royal blood

With fury from his native residence.  
 Now, by my seat's right royal majesty,  
 Wert thou not brother to great Edward's son,  
 This tongue that runs so roundly in thy head  
 Should run thy head from thy unreverent shoulders.

*Gaunt.* O! spare me not, my brother Edward's son,  
 For that I was his father Edward's son. 125  
 That blood already, like the pelican,  
 Hast thou tapp'd out and drunkenly carous'd.  
 My brother Gloucester, plain well-meaning soul  
 (Whom fair befall in heaven 'mongst happy souls !)  
 May be a precedent and witness good 130  
 That thou respect'st not spilling Edward's blood.  
 Join with the present sickness that I have ;  
 And thy unkindness be like crooked age,  
 To crop at once a too long wither'd flower.  
 Live in thy shame, but die not shame with thee ! 135  
 These words hereafter thy tormentors be !  
 Convey me to my bed, then to my grave :  
 Love they to live that love and honour have.

[*Exit, borne off by his Attendants.*

*K. Richard.* And let them die that age and sullens  
 have ;

For both hast thou, and both become the grave. 140

*York.* I do beseech your majesty, impute his  
 words

To wayward sickliness and age in him :  
 He loves you, on my life, and holds you dear  
 As Harry, Duke of Hereford, were he here.

*K. Richard.* Right, you say true : as Hereford's  
love, so his ; 145

As theirs, so mine ; and all be as it is.

*Enter NORTHUMBERLAND.*

*Northumberland.* My liege, old Gaunt commends  
him to your majesty.

*K. Richard.* What says he ?

*Northumberland.* Nay, nothing ; all is said.  
His tongue is now a stringless instrument ; 150  
Words, life, and all, old Lancaster hath spent.

*York.* Be York the next that must be bankrupt so  
Though death be poor, it ends a mortal woe.

*K. Richard.* The ripest fruit first falls, and so doth  
he :

His time is spent ; our pilgrimage must be. 155  
So much for that. Now for our Irish wars.  
We must supplant those rough rug-headed kerns,  
Which live like venom where no venom else  
But only they have privilege to live.  
And for these great affairs do ask some charge, 160  
Towards our assistance we do seize to us  
The plate, coin, revenues, and moveables,  
Whereof our uncle Gaunt did stand possess'd.

*York.* How long shall I be patient ? Ah ! how long  
Shall tender duty make me suffer wrong ? 165  
Not Gloucester's death, nor Hereford's banishment,  
Not Gaunt's rebukes, nor England's private wrongs,  
Nor the prevention of poor Bolingbroke  
About his marriage, nor my own disgrace,  
Have ever made me sour my patient cheek, 170

Or bend one wrinkle on my sovereign's face.  
I am the last of noble Edward's sons,  
Of whom thy father, Prince of Wales, was first :  
In war was never lion rag'd more fierce,  
In peace was never gentle lamb more mild,      175  
Than was that young and princely gentleman.  
His face thou hast, for even so look'd he,  
Accomplish'd with the number of thy hours ;  
But when he frown'd, it was against the French,  
And not against his friends ; his noble hand      180  
Did win what he did spend, and spent not that  
Which his triumphant father's hand had won ;  
His hands were guilty of no kindred's blood,  
But bloody with the enemies of his kin.  
O, Richard ! York is too far gone with grief,      185  
Or else he never would compare between.

*K. Richard.* Why, uncle, what's the matter?

*York.* O ! my liege,

Pardon me, if you please : if not, I, pleas'd

Not to be pardon'd, am content withal.

Seek you to seize and gripe into your hands 190

## The royalties and rights of banish'd Hereford?

Is not Gaunt dead, and doth not Hereford live?

Was not Gaunt just, and is not Harry true

Did not the one deserve to have an heir?

Is not his heir a well-deserving son?

Take Hereford's rights away, and take from Time

### His charters and his customary rights;

Let not to-morrow then ensue to-day;

Be not thyself ; for how art thou a king

But by fair sequence and succession?

Now, afore God (God forbid I say true !)  
 If you do wrongfully seize Hereford's rights,  
 Call in the letters-patents that he hath  
 By his attorneys-general to sue  
 His livery, and deny his offer'd homage,                  205  
 You pluck a thousand dangers on your head,  
 You lose a thousand well-disposed hearts,  
 And prick my tender patience to those thoughts  
 Which honour and allegiance cannot think.

*K. Richard.* Think what you will : we seize into  
 our hands    210

His plate, his goods, his money, and his lands.

*York.* I'll not be by the while : my liege, farewell :  
 What will ensue hereof, there's none can tell ;  
 But by bad courses may be understood  
 That their events can never fall out good.                [Exit.]

*K. Richard.* Go, Bushy, to the Earl of Wiltshire  
 straight :    216

Bid him repair to us to Ely House  
 To see this business. To-morrow next  
 We will for Ireland ; and 'tis time, I trow.  
 And we create, in absence of ourself,                  220  
 Our uncle York lord governor of England ;  
 For he is just, and always loved us well.  
 Come on, our queen : to-morrow must we part.  
 Be merry, for our time of stay is short.                [Flourish.]

[*Exeunt KING, QUEEN, AUMERLE, BUSHY, GREEN,*  
*and BAGOT.*

*Northumberland.* Well, lords, the Duke of  
 Lancaster is dead.    225

*Ross.* And living too ; for now his son is duke.

*Willoughby.* Barely in title, not in revenues.

*Northumberland.* Richly in both, if justice had her right.

*Ross.* My heart is great ; but it must break with silence,

Ere't be disburden'd with a liberal tongue. 230

*Northumberland.* Nay, speak thy mind and let him ne'er speak more

That speaks thy words again to do thee harm !

*Willoughby.* Tends that thou wouldest speak to the Duke of Hereford ?

If it be so, out with it boldly, man ;

Quick is mine ear to hear of good towards him. 235

*Ross.* No good at all that I can do for him ;  
Unless you call it good to pity him,  
Bereft and gelded of his patrimony.

*Northumberland.* Now, afore God, 'tis shame such wrongs are borne

In him, a royal prince, and many moe 240

Of noble blood in this declining land.

The king is not himself, but basely led  
By flatterers ; and what they will inform,  
Merely in hate, 'gainst any of us all,

That will the king severely prosecute 245

'Gainst us, our lives, our children, and our heirs.

*Ross.* The commons hath he pill'd with grievous taxes,

And quite lost their hearts : the nobles hath he fin'd  
For ancient quarrels, and quite lost their hearts.

*Willoughby.* And daily new exactions are devis'd 250

As blanks, benevolences, and I wot not what :  
But what, o' God's name, doth become of this ?

*Northumberland.* Wars hath not wasted it, for  
warr'd he hath not,  
But basely yielded upon compromise  
That which his noble ancestors achiev'd with blows.  
More hath he spent in peace than they in wars. [255]

*Ross.* The Earl of Wiltshire hath the realm in farm.

*Willoughby.* The king 's grown bankrupt, like a  
broken man.

*Northumberland.* Reproach and dissolution hangeth  
over him.

*Ross.* He hath not money for these Irish wars, 260  
His burdenous taxations notwithstanding,  
But by the robbing of the banish'd duke.

*Northumberland.* His noble kinsman : most de-  
generate king !  
But, lords, we hear this fearful tempest sing,  
Yet seek no shelter to avoid the storm ; 265  
We see the wind sit sore upon our sails,  
And yet we strike not, but securely perish.

*Ross.* We see the very wrack that we must suffer ;  
And unavoided is the danger now,  
For suffering so the causes of our wr<sup>c</sup>ck. 270

*Northumberland.* Not so : even through the hollow  
eyes of death  
I spy life peering ; but I dare not say  
How near the tidings of our comfort is.

*Willoughby.* Nay, let us share thy thoughts, as thou  
dost ours.

*Ross.* Be confident to speak, Northumberland : 275

We three are but thyself, and, speaking so,  
Thy words are but as thoughts ; therefore be bold.

*Northumberland.* Then thus : I have from Port  
le Blanc, a bay

In Brittany, receiv'd intelligence  
That Harry Duke of Hereford, Rainold Lord Cobham,  
.....280

That late broke from the Duke of Exeter,  
His brother, Archbishop late of Canterbury,  
Sir Thomas Erpingham, Sir John Ramston,  
Sir John Norbery, Sir Robert Waterton, and Francis  
Quoient,

All these well furnish'd by the Duke of Bretagne, 285  
With eight tall ships, three thousand men of war,  
Are making hither with all due expedience,  
And shortly mean to touch our northern shore.

Perhaps they had ere this, but that they stay  
The first departing of the king for Ireland. 290

If then we shall shake off our slavish yoke,  
Imp out our drooping country's broken wing,  
Redeem from broking pawn the blemish'd crown,  
Wipe off the dust that hides our sceptre's gilt,

And make high majesty look like itself, 295  
Away with me in post to Ravensburgh ;  
But if you faint, as fearing to do so,  
Stay and be secret, and myself will go.

*Ross.* To horse, to horse ! urge doubts to them  
that fear. 299

*Willoughby.* Hold out my horse, and I will  
first be there. [Exeunt.

SCENE II.—*Windsor Castle.**Enter Queen, Bushy, and Bagot.*

*Bushy.* Madam, your majesty is too much sad :  
You promis'd, when you parted with the king,  
To lay aside life-harming heaviness,  
And entertain a cheerful disposition.

*Queen.* To please the king I did ; to please myself

5

I cannot do it ; yet I know no cause  
Why I should welcome such a guest as grief,  
Save bidding farewell to so sweet a guest  
As my sweet Richard ; yet, again, methinks,  
Some unborn sorrow, ripe in fortune's womb,      10  
Is coming towards me, and my inward soul  
With nothing trembles, at some thing it grieves,  
More than with parting from my lord the king.

*Bushy.* Each substance of a grief hath twenty  
shadows,  
Which shows like grief itself, but is not so ;      15  
For sorrow's eye, glazed with blinding tears,  
Divides one thing entire to many objects ;  
Like perspectives, which rightly gazed upon  
Show nothing but confusion,—eyed awry,  
Distinguish form : so your sweet majesty,      20  
Looking awry upon your lord's departure,  
Find shapes of grief, more than himself, to wail ;  
Which, look'd on as it is, is nought but shadows  
Of what it is not. Then, thrice-gracious queen,  
More than your lord's departure weep not : more's  
not seen ;      25

Or if it be, 'tis with false sorrow's eye,  
Which for things true weeps things imaginary.

*Queen.* It may be so ; but yet my inward soul  
Persuades me it is otherwise : howe'er it be,  
I cannot but be sad ; so heavy sad,                   30  
As, though on thinking on no thought I think,  
Makes me with heavy nothing faint and shrink.

*Bushy.* 'Tis nothing but conceit, my gracious lady.

*Queen.* 'Tis nothing less : conceit is still derived  
From some forefather grief ; mine is not so,           35  
For nothing hath begot my something grief ;  
Or something hath the nothing that I grieve :  
'Tis in reversion that I do possess ;  
But what it is, that is not yet known ; what  
I cannot name ; 'tis nameless woe, I wot.           40

*Enter GREEN.*

*Green.* God save your majesty ! and well met,  
gentlemen :

I hope the king is not yet shipp'd for Ireland.

*Queen.* Why hopest thou so ? 'tis better hope he  
is ;  
For his designs crave haste, his haste good hope :  
Then wherefore dost thou hope he is not shipp'd ? 45

*Green.* That he, our hope, might have retired his  
power,  
And driven into despair an enemy's hope,  
Who strongly hath set footing in this land :  
The banish'd Bolingbroke repeals himself,  
And with uplifted arms is safe arrived                   50  
At Ravensburgh.

*Queen.* Now God in heaven forbid !

*Green.* Ah, madam, 'tis too true : and that is worse,

The Lord Northumberland, his son young Henry Percy,

The Lords of Ross, Beaumont, and Willoughby,  
With all their powerful friends, are fled to him. 55

*Bushy.* Why have you not proclaim'd Northumberland

And all the rest revolted faction traitors ?

*Green.* We have : whereupon the Earl of Worcester

Hath broke his staff, resign'd his stewardship,  
And all the household servants fled with him 60  
To Bolingbroke.

*Queen.* So, Green, thou art the midwife to my woe,

And Bolingbroke my sorrow's dismal heir :  
Now hath my soul brought forth her prodigy,  
And I, a gasping new-deliver'd mother, 65  
Have woe to woe, sorrow to sorrow join'd.

*Bushy.* Despair not, madam.

*Queen.* Who shall hinder me ?  
I will despair, and be at enmity  
With cozening hope : he is a flatterer,  
A parasite, a keeper-back of death, 70  
Who gently would dissolve the bands of life,  
Which false hope lingers in extremity.

*Enter YORK.*

*Green.* Here comes the Duke of York.

*Queen.* With signs of war about his aged neck :

O, full of careful business are his looks ! 75  
Uncle, for God's sake, speak comfortable words.

*York.* Should I do so, I should belie my thoughts :  
Comfort 's in heaven ; and we are on the earth,  
Where nothing lives but crosses, cares, and grief.  
Your husband, he is gone to save far off, 80  
Whilst others come to make him lose at home :  
Here am I left to underprop his land,  
Who, weak with age, cannot support myself.  
Now comes the sick hour that his surfeit made ;  
Now shall he try his friends that flatter'd him. 85.

*Enter a Servant.*

*Servant.* My lord, your son was gone before I  
came.

*York.* He was ? Why, so ! go all which way it  
will !

The nobles they are fled, the commons they are cold,  
And will, I fear, revolt on Hereford's side.  
Sirrah, get thee to Plashy, to my sister Gloucester ; go  
Bid her send me presently a thousand pound.  
Hold, take my ring.

*Servant.* My lord, I had forgot to tell your lord-  
ship,  
To-day, as I came by, I called there ;  
But I shall grieve you to report the rest. 95

*York.* What is 't, knave ?

*Servant.* An hour before I came, the duchess died.

*York.* God for his mercy ! What a tide of woes  
Comes rushing on this woeful land at once !  
I know not what to do : I would to God, 100

(So my untruth had not provoked him to it)  
 The king had cut off my head with my brother's.  
 What, are there no posts dispatch'd for Ireland?  
 How shall we do for money for these wars?  
 Come, sister—cousin, I would say—pray, pardon  
 me.

105

Go, fellow, get thee home, provide some carts,  
 And bring away the armour that is there.

[*Exit Servant.*

Gentlemen, will you go muster men? If I know  
 How or which way to order these affairs,  
 Thus thrust disorderly into my hands, 110  
 Never believe me. Both are my kinsmen:  
 The one is my sovereign, whom both my oath  
 And duty bids defend; the other again  
 Is my kinsman, whom the king hath wrong'd,  
 Whom conscience and my kindred bids to right. 115  
 Well, somewhat we must do.—Come, cousin, I'll  
 Dispose of you.

Gentlemen, go muster up your men,  
 And meet me presently at Berkeley.

I should to Plashy too; 120  
 But time will not permit: all is uneven,  
 And every thing is left at six and seven.

[*Exeunt YORK and QUEEN.*

*Bushy.* The wind sits fair for news to go to Ire-  
 land,  
 But none returns. For us to levy power  
 Proportionable to the enemy 125  
 Is all unpossible.

*Green.* Besides, our nearness to the king in love  
Is near the hate of those love not the king.

*Bagot.* And that's the wavering commons : for  
their love  
Lies in their purses, and whoso empties them      130  
By so much fills their hearts with deadly hate.

*Bushy.* Wherein the king stands generally con-  
demn'd.

*Bagot.* If judgment lie in them, then so do we,  
Because we ever have been near the king.

*Green.* Well, I will for refuge straight to Bristol  
Castle :      135  
The Earl of Wiltshire is already there.

*Bushy.* Thither will I with you ; for little office  
The hateful commons will perform for us,  
Except like curs to tear us all to pieces.  
Will you go along with us ?      140

*Bagot.* No ; I will to Ireland to his majesty.  
Farewell : if heart's presages be not vain,  
We three here part that ne'er shall meet again.

*Bushy.* That's as York thrives to beat back Boling-  
broke.

*Green.* Alas, poor duke ! the task he undertakes 145  
Is numbering sands and drinking oceans dry :  
Where one on his side fights, thousands will fly.  
Farewell at once,—for once, for all, and ever.

*Bushy.* Well, we may meet again.

*Bagot.* I fear me, never. [Exeunt.

SCENE III.—*Wilds in Gloucestershire.*

*Enter BOLINGBROKE and NORTHUMBERLAND,  
with Forces.*

*Bolingbroke.* How far is it, my lord, to Berkeley now?

*Northumberland.* Believe me, noble lord, I am a stranger here in Gloucestershire: These high wild hills and rough uneven ways Draws out our miles, and makes them wearisome; 5 And yet your fair discourse hath been as sugar, Making the hard way sweet and delectable. But I bethink me what a weary way From Ravensburgh to Cotswold will be found In Ross and Willoughby, wanting your company. 10 Which, I protest, hath very much beguil'd The tediousness and process of my travel: But theirs is sweeten'd with the hope to have The present benefit which I possess; And hope to joy is little less in joy 15 Than hope enjoy'd: by this the weary lords Shall make their way seem short, as mine hath done By sight of what I have, your noble company.

*Bolingbroke.* Of much less value is my company Than your good words. But who comes here? 20

*Enter HENRY PERCY.*

*Northumberland.* It is my son, young Harry Percy, Sent from my brother Worcester, whencesoever. Harry, how fares your uncle?

*Percy.* I had thought, my lord, to have learn'd his health of you.

*Northumberland.* Why, is he not with the queen ?

*Percy.* No, my good lord ; he hath forsook, the court,

Broken his staff of office, and dispers'd  
The household of the king.

*Northumberland.* What was his reason ?

He was not so resolved when last we spake together.

*Percy.* Because your lordship was proclaimed  
traitor.

30

But he, my lord, is gone to Ravenspurgh,  
To offer service to the Duke of Hereford,  
And sent me over by Berkeley, to discover  
What power the Duke of York had levied there ;  
Then with directions to repair to Ravenspurgh.

35

*Northumberland.* Have you forgot the Duke of  
Hereford, boy ?

*Percy.* No, my good lord ; for that is not forgot  
Which ne'er I did remember : to my knowledge,  
I never in my life did look on him.

*Northumberland.* Then learn to know him now :  
this is the duke.

40

*Percy.* My gracious lord, I tender you my service,  
Such as it is, being tender, raw, and young ;  
Which elder days shall ripen and confirm  
To more approved service and desert.

*Bolingbroke.* I thank thee, gentle Percy ; and be  
sure

45

I count myself in nothing else so happy  
As in a soul remembering my good friends ;  
And, as my fortune ripens with thy love,  
It shall be still thy true love's recompense :

My heart this covenant makes, my hand thus seals it.

50

*Northumberland.* How far is it to Berkeley? and what stir

Keeps good old York there with his men of war?

*Percy.* There stands the castle, by yon tuft of trees,

Mann'd with three hundred men, as I have heard;  
And in it are the Lords of York, Berkeley, and Seymour;

55

None else of name and noble estimate.

*Enter ROSS and WILLOUGHBY.*

*Northumberland.* Here come the Lords of Ross and Willoughby,

Bloody with spurring, fiery-red with haste.

*Bolingbroke.* Welcome, my lords. I wot your love pursues

A banish'd traitor:—all my treasury 60  
Is yet but unfelt thanks, which, more enrich'd,  
Shall be your love and labour's recompense.

*Ross.* Your presence makes us rich, most noble lord.

*Willoughby.* And far surmounts our labour to attain it.

*Bolingbroke.* Evermore thanks, the exchequer of the poor; Which, till my infant fortune comes to years, 66  
Stands for my bounty. But who comes here?

*Enter BERKELEY.*

*Northumberland.* It is my Lord of Berkeley, as I guess.

*Berkeley.* My Lord of Hereford, my message is to you.

*Bolingbroke.* My lord, my answer is—to Lancaster; And I am come to seek that name in England; 71 And I must find that title in your tongue Before I make reply to aught you say.

*Berkeley.* Mistake me not, my lord: 'tis not my meaning

To raze one title of your honour out: 75  
To you, my lord, I come, what lord you will,  
From the most gracious regent of this land,  
The Duke of York, to know what pricks you on  
To take advantage of the absent time,  
And fright our native peace with self-born arms. 80

*Enter YORK attended.*

*Bolingbroke.* I shall not need transport my words by you;

Here comes his grace in person.

My noble uncle! [Kneels.

*York.* Show me thy humble heart, and not thy knee,

Whose duty is deceivable and false.

*Bolingbroke.* My gracious uncle! 85

*York.* Tut, tut!

Grace me no grace, nor uncle me no uncle:

I am no traitor's uncle; and that word 'grace'

In an ungracious mouth is but profane.

Why have those banish'd and forbidden legs 90

Dared once to touch a dust of England's ground?

But then more 'why?' why have they dared to march

So many miles upon her peaceful bosom,  
Frighting her pale-faced villages with war  
And ostentation of despised arms ? 95  
Com'st thou because the anointed king is hence ?  
Why, foolish boy, the king is left behind,  
And in my loyal bosom lies his power.  
Were I but now the lord of such hot youth  
As when brave Gaunt, thy father, and myself 100  
Rescued the Black Prince, that young Mars of men,  
From forth the ranks of many thousand French,  
O, then how quickly should this arm of mine,  
Now prisoner to the palsy, chastise thee,  
And minister correction to thy fault ! 105

*Bolingbroke.* My gracious uncle, let me know my  
fault :  
On what condition stands it, and wherein ?

*York.* Even in condition of the worst degree,  
In gross rebellion and detested treason :  
Thou art a banish'd man, and here art come 110  
Before the expiration of thy time,  
In braving arms against thy sovereign.

*Bolingbroke.* As I was banish'd, I was banish'd  
Hereford ;  
But as I come, I come for Lancaster.  
And, noble uncle, I beseech your Grace 115  
Look on my wrongs with an indifferent eye :  
You are my father, for methinks in you  
I see old Gaunt alive ; O, then, my father,  
Will you permit that I shall stand condemn'd  
A wandering vagabond ; my rights and royalties 120

Pluck'd from my arms perforce and given away  
 To upstart unthrifts ? Wherefore was I born ?  
 If that my cousin king be King of England,  
 It must be granted I am Duke of Lancaster.

You have a son, Aumerle, my noble cousin ;      125  
 Had you first died, and he been thus trod down,  
 He should have found his uncle Gaunt a father,  
 To rouse his wrongs and chase them to the bay.  
 I am denied to sue my livery here,  
 And yet my letters-patents give me leave :      130  
 My father's goods are all distrain'd and sold,  
 And these and all are all amiss employ'd.  
 What would you have me do ? I am a subject,  
 And I challenge law : attorneys are denied me ;  
 And therefore personally I lay my claim      135  
 To my inheritance of free descent.

*Northumberland.* The noble duke hath been too  
 much abused.

*Ross.* It stands your grace upon to do him right.

*Willoughby.* Base men by his endowments are  
 made great.

*York.* My lords of England, let me tell you this :  
 I have had feeling of my cousin's wrongs,      141  
 And laboured all I could to do him right ;  
 But in this kind to come, in braving arms,  
 Be his own carver and cut out his way,  
 To find out right with wrong, it may not be ;      145  
 And you that do abet him in this kind.  
 Cherish rebellion and are rebels all.

*Northumberland.* The noble duke hath sworn his  
 coming is

But for his own ; and for the right of that  
We all have strongly sworn to give him aid ;      150  
And let him ne'er see joy that breaks that oath !

*York.* Well, well, I see the issue of these arms :  
I cannot mend it, I must needs confess,  
Because my power is weak and all ill left ;  
But if I could, by Him that gave me life,      155  
I would attach you all and make you stoop  
Unto the sovereign mercy of the king ;  
But since I cannot, be it known to you  
I do remain as neuter. So, fare you well ;  
Unless you please to enter in the castle,      160  
And there repose you for this night.

*Bolingbroke.* An offer, uncle, that we will accept :  
But we must win your grace to go with us  
To Bristol castle ; which they say is held  
By Bushy, Bagot, and their complices,      165  
The caterpillars of the commonwealth,  
Which I have sworn to weed and pluck away.

*York.* It may be I will go with you : but yet I'll  
pause ;  
For I am loath to break our country's laws.  
Nor friends nor foes, to me welcome you are : 170  
Things past redress are now with me past care.

[*Exeunt.*

SCENE IV.—*A Camp in Wales.*

*Enter SALISBURY and a Welsh Captain.*

*Captain.* My Lord of Salisbury, we have stay'd  
ten days,  
And hardly kept our countrymen together,  
And yet we hear no tidings from the king ;

Therefore we will disperse ourselves : farewell.

*Salisbury.* Stay yet another day, thou trusty  
Welshman : 5

The king reposeth all his confidence in thee.

*Captain.* 'Tis thought the king is dead ; we will  
not stay.

The bay-trees in our country are all wither'd,  
And meteors fright the fixed stars of heaven ;  
The pale-fac'd moon looks bloody on the earth, 10  
And lean-look'd prophets whisper fearful change ;  
Rich men look sad, and ruffians dance and leap,  
The one in fear to lose what they enjoy,  
The other to enjoy by rage and war :  
These signs forerun the death or fall of kings. 15  
Farewell : our countrymen are gone and fled,  
As well assur'd Richard their king is dead. [*Exit.*

*Salisbury.* Ah, Richard, with the eyes of heavy  
mind

I see thy glory like a shooting star  
Fall to the base earth from the firmament. 20  
Thy sun sets weeping in the lowly west,  
Witnessing storms to come, woe and unrest :  
Thy friends are fled to wait upon thy foes,  
And crossly to thy good all fortune goes. [*Exit.*

### ACT III.

SCENE I.—*Bristol. Before the Castle.*

*Enter BOLINGBROKE, YORK, NORTHUMBERLAND,*  
*ROSS, PERCY, WILLOUGHBY ; with BUSHY*  
*and GREEN, prisoners.*

*Bolingbroke.* Bring forth these men.  
Bushy and Green, I will not vex your souls—

Since presently your souls must part your bodies—  
With too much urging your pernicious lives,  
For 'twere no charity ; yet, to wash your blood 5  
From off my hands, here in the view of men  
I will unfold some causes of your deaths.  
You have misled a prince, a royal king,  
A happy gentleman in blood and lineaments,  
By you unhappied and disfigured clean : 10  
You have in manner with your sinful hours  
Made a divorce betwixt his queen and him,  
Broke the possession of a royal bed,  
And stain'd the beauty of a fair queen's cheeks  
With tears drawn from her eyes by your foul wrongs.  
Myself, a prince by fortune of my birth, 16  
Near to the king in blood, and near in love  
Till you did make him misinterpret me,  
Have stoop'd my neck under your injuries,  
And sigh'd my English breath in foreign clouds, 20  
Eating the bitter bread of banishment ;  
Whilst you have fed upon my signories,  
Dispark'd my parks and fell'd my forest woods,  
From my own windows torn my household coat,  
Razed out my imprese, leaving me no sign, 25  
Save men's opinions and my living blood,  
To show the world I am a gentleman  
This and much more, much more than twice all this,  
Condemns you to the death. See them deliver'd over  
To execution and the hand of death. 30

*Bushy.* More welcome is the stroke of death to  
me  
Than Bolingbroke to England. Lords, farewell.

*Green.* My comfort is that heaven will take our souls,  
And plague injustice with the pains of hell.

*Bolingbroke.* My Lord Northumberland, see them dispatch'd. 35

[*Exeunt NORTHUMBERLAND and others,*  
*with the prisoners.*

Uncle, you say the queen is at your house ;  
For God's sake, fairly let her be entreated :  
Tell her I send to her my kind commends ;  
Take special care my greetings be deliver'd.

*York.* A gentleman of mine I have dispatch'd 40  
With letters of your love to her at large.

*Bolingbroke.* Thanks, gentle uncle. Come, lords,  
away,  
To fight with Glendower and his complices :  
Awhile to work, and after holiday, [*Exeunt.*

SCENE II. *The coast of Wales. A castle in view.*

*Drums : Flourish and colours. Enter KING RICHARD,*  
*the BISHOP OF CARLISLE, AUMERLE, and*  
*Soldiers.*

*K. Richard.* Barkloughly castle call they this at hand ?

*Aumerle.* Yea, my lord. How brooks your grace  
the air,

After your late tossing on the breaking seas ?

*K. Richard.* Needs must I like it well : I weep  
for joy

To stand upon my kingdom once again. 5

Dear earth, I do salute thee with my hand,  
Though rebels wound thee with their horses' hoofs  
As a long-parted mother with her child  
Plays fondly with her tears and smiles in meeting,  
So, weeping, smiling, greet I thee, my earth, 10  
And do thee favours with my royal hands.  
Feed not thy sovereign's foe, my gentle earth,  
Nor with thy sweets comfort his ravenous sense ;  
But let thy spiders, that suck up thy venom,  
And heavy-gaited toads lie in their way, 15  
Doing annoyance to the treacherous feet  
Which with usurping steps do trample thee :  
Yield stinging nettles to mine enemies ;  
And when they from thy bosom pluck a flower,  
Guard it, I pray thee, with a lurking adder, 20  
Whose double tongue may with a mortal touch  
Throw death upon thy sovereign's enemies.  
Mock not my senseless conjuration, lords :  
This earth shall have a feeling, and these stones  
Prove armed soldiers, ere her native king 25  
Shall falter under foul rebellion's arms.

*Carlisle.* Fear not, my lord : that Power that  
made you king

Hath power to keep you king in spite of all.  
The means that heaven yields must be embraced,  
And not neglected ; else, if heaven would, 30  
And we will not, heaven's offer we refuse,  
The proffer'd means of succour and redress.

*Aumerle.* He means, my lord, that we are too  
remiss ;

Whilst Bolingbroke, through our security,

Grows strong and great in substance and in power.

*K. Richard.* Discomfortable cousin ! know'st thou  
not

36

That when the searching eye of heaven is hid,  
Behind the globe, that lights the lower world,  
Then thieves and robbers range abroad unseen  
In murders and in outrage, boldly here ;

40

But when from under this terrestrial ball  
He fires the proud tops of the eastern pines,  
And darts his light through every guilty hole,  
Then murders, treasons, and detested sins,

44

The cloak of night being pluck'd from off their backs,  
Stand bare and naked, trembling at themselves ?  
So when this thief, this traitor, Bolingbroke,  
Who all this while hath revell'd in the night,  
Whilst we were wandering with the antipodes,  
Shall see us rising in our throne, the east,

50

His treasons will sit blushing in his face,  
Not able to endure the sight of day,  
But self-affrighted tremble at his sin.  
Not all the water in the rough rude sea  
Can wash the balm off from an anointed king ;

55

The breath of worldly men cannot depose  
The deputy elected by the Lord :  
For every man that Bolingbroke hath press'd  
To lift shrewd steel against our golden crown,  
God for his Richard hath in heavenly pay

60

A glorious angel : then, if angels fight,  
Weak men must fall, for heaven still guards the right.

*Enter SALISBURY.*

Welcome, my lord : how far off lies your power ?

*Salisbury.* Nor near nor farther off, my gracious lord,

Than this weak arm : discomfort guides my tongue,  
And bids me speak of nothing but despair. 66  
One day too late, I fear me, noble lord,  
Hath clouded all thy happy days on earth :  
O, call back yesterday, bid time return,  
And thou shalt have twelve thousand fighting men !  
To-day, to-day, unhappy day, too late, 71  
O'erthrows thy joys, friends, fortune, and thy state :  
For all the Welshmen, hearing thou wert dead,  
Are gone to Bolingbroke, dispersed and fled.

*Aumerle.* Comfort, my liege : why looks your grace so pale ? 75

*K. Richard.* But now the blood of twenty thousand men

Did triumph in my face, and they are fled ;  
And, till so much blood thither come again,  
Have I not reason to look pale and dead ?  
All souls that will be safe fly from my side, 80  
For time hath set a blot upon my pride.

*Aumerle.* Comfort, my liege ! remember who you are.

*K. Richard.* I had forgot myself : am I not king ?  
Awake, thou coward majesty ! thou sleepest.  
Is not the king's name twenty thousand names ? 85  
Arm, arm, my name ! a puny subject strikes  
At thy great glory. Look not to the ground,  
Ye favourites of a king : are we not high ?  
High be our thoughts : I know my uncle York

Hath power enough to serve our turn. But who comes here ?

90

*Enter SCROOP.*

*Scroop.* More health and happiness betide my liege

Than can my carē-tuned tongue deliver him !

*K. Richard.* Mine ear is open and my heart prepared :

The worst is worldly loss thou canst unfold.

Say, is my kingdom lost ? why, 'twas my care,

95.

And what loss is it to be rid of care ?

Strives Bolingbroke to be as great as we ?

Greater he shall not be ; if he serve God,

We'll serve Him too, and be his fellow so :

Revolt our subjects ? that we cannot mend ;

100

They break their faith to God as well as us :

Cry woe, destruction, ruin, and decay ;

The worst is death, and death will have his day.

*Scroop.* Glad am I that your highness is so arm'd To bear the tidings of calamity.

105

Like an unseasonable stormy day,

Which makes the silver rivers drown their shores,

As if the world were all dissolved to tears,

So high above his limits swells the rage

Of Bolingbroke, covering your fearful land

110

With hard bright steel and hearts harder than steel.

White-beards have arm'd their thin and hairless scalps

Against thy majesty ; boys, with women's voices,

Strive to speak big and clap their female joints

In stiff unwieldy arms against thy crown :                    115  
Thy very beadsmen learn to bend their bows  
Of double-fatal yew against thy state ;  
Yea, distaff-women manage rusty bills  
Against thy seat : both young and old rebel,  
And all goes worse than I have power to tell.            120

*K. Richard.* Too well, too well thou tell'st a tale  
so ill.

Where is the Earl of Wiltshire ? where is Bagot ?  
What is become of Bushy ? where is Green ?  
That they have let the dangerous enemy  
Measure our confines with such peaceful steps ?    125  
If we prevail, their heads shall pay for it :  
I warrant they have made peace with Bolingbroke.

*Scroop.* Peace have they made with him indeed,  
my lord.

*K. Richard.* O villains, vipers, damn'd without  
redemption !

Dogs, easily won to fawn on any man !                    130  
Snakes, in my heart-blood warm'd, that sting my  
heart !

Three Judases, each one thrice worse than Judas !  
Would they make peace ? terrible hell make war  
Upon their spotted souls for this offence !

*Scroop.* Sweet love, I see, changing his property,  
Turns to the sourest and most deadly hate :            136  
Again uncurse their souls ; their peace is made  
With heads, and not with hands : those whom you  
curse

Have felt the worst of death's destroying wound,  
And lie full low, graved in the hollow ground.    140

*Aumerle.* Is Bushy, Green, and the Earl of Wiltshire dead ?

*Scroop.* Ay, all of them at Bristol lost their heads.

*Aumerle.* Where is the duke my father with his power ?

*K. Richard.* No matter where ; of comfort no man speak :

Let's talk of graves, of worms and epitaphs ; 145

Make dust our paper and with rainy eyes

Write sorrow on the bosom of the earth.

Let's choose executors and talk of wills :

And yet not so, for what can we bequeath

Save our deposed bodies to the ground ? 150

Our lands, our lives and all are Bolingbroke's,

And nothing can we call our own but death

And that small model of the barren earth

Which serves as paste and cover to our bones,

For God's sake, let us sit upon the ground 155

And tell sad stories of the death of kings :

How some have been deposed, some slain in war,

Some haunted by the ghosts they have deposed,

Some poison'd by their wives, some sleeping kill'd,

All murder'd : for within the hollow crown 160

That rounds the mortal temples of a king

Keeps Death his court, and there the antic sits,

Scoffing his state and grinning at his pomp,

Allowing him a breath, a little scene,

To monarchize, be fear'd and kill with looks, 165

Infusing him with self and vain conceit,

As if this flesh which walls about our life

Were brass impregnable ; and humour'd thus

Comes at the last and with a little pin  
Bores through his castle wall, and farewell king ! 170  
Cover your heads, and mock not flesh and blood  
With solemn reverence : throw away respect,  
Tradition, form and ceremonious duty,  
For you have but mistook me all this while :  
I live with bread like you, feel want, 175  
Taste grief, need friends : subjected thus,  
How can you say to me, I am a king ?

*Carlisle.* My lord, wise men ne'er sit and wail  
their woes,  
But presently prevent the ways to wail.  
To fear the foe, since fear oppresseth strength, 180  
Gives in your weakness strength unto your foe,  
And so your follies fight against yourself.  
Fear, and be slain ; no worse can come to fight :  
And fight and die is death destroying death ;  
Where fearing dying pays death servile breath. 185

*Aumerle.* My father hath a power : inquire of him,  
And learn to make a body of a limb.

*K. Richard.* Thou chidest me well : proud Boling-  
broke, I come  
To change blows with thee for our day of doom.  
This ague fit of fear is over-blown ; 190  
An easy task it is to win our own.  
Say, Scroop, where lies our uncle with his power ?  
Speak sweetly, man, although thy looks be sour.

*Scroop.* Men judge by the complexion of the sky  
The state and inclination of the day : 195  
So may you by my dull and heavy eye,  
My tongue hath but a heavier tale to say.

I play the torturer, by small and small  
 To lengthen out the worst that must be spoken :  
 Your uncle York is join'd with Bolingbroke,      200  
 And all your northern castles yielded up,  
 And all your southern gentlemen in arms  
 Upon his party.

*K. Richard.*    Thou hast said enough.  
 Beshrew thee, cousin, which didst lead me forth  
 [To Aumerle.

Of that sweet way I was in to despair !      205  
 What say you now ? what comfort have we now ?  
 By heaven, I 'll hate him everlastingly  
 That bids me be of comfort any more.  
 Go to Flint Castle : there I 'll pine away ;  
 A king, woe's slave, shall kingly woe obey.      210  
 That power I have, discharge ; and let them go  
 To ear the land that hath some hope to grow,  
 For I have none : let no man speak again  
 To alter this, for counsel is but vain.

*Aumerle.* My liege, one word.      215

*K. Richard.*    He does me double wrong  
 That wounds me with the flatteries of his tongue.  
 Discharge my followers : let them hence away,  
 From Richard's night to Bolingbroke's fair day.

[*Exeunt.*

SCENE III.—*Wales. Before Flint Castle.*  
*Enter, with drum and colours, BOLINGBROKE, YORK,*  
*NORTHUMBERLAND, Attendants, and forces.*  
*Bolingbroke.* So that by this intelligence we learn  
 The Welshmen are dispersed, and Salisbury

Is gone to meet the king, who lately landed  
With some few private friends upon this coast.

*Northumberland.* The news is very fair and good,  
my lord : 5

Richard not far from hence hath hid his head.

*York.* It would beseem the Lord Northumberland  
To say "King Richard :" alack the heavy day  
When such a sacred king should hide his head.

*Northumberland.* Your grace mistakes : only to  
be brief, 10.

Left I his title out.

*York.* The time hath been,  
Would you have been so brief with him, he would  
Have been so brief with you, to shorten you,  
For taking so the head, your whole head's length.

*Bolingbroke.* Mistake not, uncle, further than you  
should. 15

*York.* Take not, good cousin, further than you  
should,

Lest you mistake the heavens are o'er our heads.

*Bolingbroke.* I know it, uncle, and oppose not  
myself

Against their will. But who comes here ?

*Enter PERCY.*

Welcome, Harry : what, will not this castle yield ? 20

*Percy.* The castle royally is mann'd, my lord,  
Against thy entrance.

*Bolingbroke.* Royally !  
Why, it contains no king ?

*Percy.* Yes, my good lord,  
It doth contain a king : King Richard lies 25

Within the limits of yon lime and stone ;  
 And with him are the Lord Aumerle, Lord Salisbury,  
 Sir Stephen Scroop, besides a clergyman  
 Of holy reverence ; who, I cannot learn.

*Northumberland.* O, belike it is the Bishop of  
 Carlisle. 30

*Bolingbroke.* Noble lords,  
 Go to the rude ribs of that most ancient castle ;  
 Through brazen trumpet send the breath of parley  
 Into his ruin'd ears, and thus deliver :

Henry Bolingbroke 35

On both his knees doth kiss King Richard's hand,  
 And sends allegiance and true faith of heart  
 To his most royal person ; hither come  
 Even at his feet to lay my arms and power,  
 Provided that my banishment repeal'd 40  
 And lands restored again be freely granted :  
 If not, I 'll use the advantage of my power,  
 And lay the summer's dust with showers of blood  
 Rain'd from the wounds of slaughter'd Englishmen ;  
 The which, how far off from the mind of Bolingbroke  
 It is, such crimson tempest should bedrench 46

The fresh green lap of fair King Richard's land,  
 My stooping duty tenderly shall show.

Go, signify as much, while here we march  
 Upon the grassy carpet of this plain. 50

Let's march without the noise of threatening drum,  
 That from this castle's tatter'd battlements  
 Our fair appointments may be well perused.  
 Methinks King Richard and myself should meet  
 With no less terror than the elements 55

Of fire and water, when their thundering shock  
 At meeting tears the cloudy cheeks of heaven.  
 Be he the fire, I'll be the yielding water :  
 The rage be his, whilst on the earth I rain  
 My waters ; on the earth, and not on him.         60  
 March on, and mark King Richard how he looks.

*Parle without, and answer within. Then a flourish.*  
*Enter on the walls, KING RICHARD, the BISHOP OF CARLISLE, AUMERLE, SCROOP, and SALISBURY.*

See, see, King Richard doth himself appear,  
 As doth the blushing discontented sun  
 From out the fiery portal of the east,  
 When he perceives the envious clouds are bent         65  
 To dim his glory and to stain the track  
 Of his bright passage to the occident.

*York.* Yet looks he like a king : behold, his eye,  
 As bright as is the eagle's, lightens forth  
 Controlling majesty : alack, alack, for woe,         70  
 That any harm should stain so fair a show !

*K. Richard.* We are amaz'd ; and thus long have we  
 stood    [To Northumberland.

To watch the fearful bending of thy knee,  
 Because we thought ourself thy lawful king :  
 And if we be, how dare thy joints forget         75  
 To pay their awful duty to our presence ?  
 If we be not, show us the hand of God  
 That hath dismiss'd us from our stewardship ;  
 For well we know, no hand of blood and bone  
 Can gripe the sacred handle of our sceptre,         80  
 Unless he do profane, steal, or usurp.  
 And though you think that all, as you have done,

Have torn their souls by turning them from us,  
And we are barren and bereft of friends;  
Yet know, my master, God omnipotent,      85  
Is mustering in His clouds on our behalf  
Armies of pestilence, and they shall strike  
Your children yet unborn and unbegot,  
That lift your vassal hands against my head,  
And threat the glory of my precious crown.      90

Tell Bolingbroke (for yond methinks he stands)  
That every stride he makes upon my land  
Is dangerous treason : he is come to open  
The purple testament of bleeding war ;  
But ere the crown he looks for live in peace,      95

Ten thousand bloody crowns of mothers' sons  
Shall ill become the flower of England's face,  
Change the complexion of her maid-pale peace  
To scarlet indignation, and bedew  
Her pastures' grass with faithful English blood.      100

*Northumberland.* The king of heaven forbid our  
lord the king  
Should so with civil and uncivil arms  
Be rush'd upon ! Thy thrice-noble cousin,  
Harry Bolingbroke, doth humbly kiss thy hand ;  
And by the honourable tomb he swears,      105

That stands upon your royal grandsire's bones,  
And by the royalties of both your bloods,  
Currents that spring from one most gracious head,  
And by the buried hand of warlike Gaunt,  
And by the worth and honour of himself,      110

Comprising all that may be sworn or said,  
His coming hither hath no further scope

Than for his lineal royalties and to beg  
 Enfranchisement immediate on his knees ;  
 Which on thy royal party granted once,                    115  
 His glittering arms he will commend to rust,  
 His barbed steeds to stables, and his heart  
 To faithful service of your majesty.  
 This swears he, as he is a prince, is just ;  
 And, as I am a gent'eman, I credit him.                120

*K. Richard.* Northumberland, say thus the king  
 returns :

His noble cousin is right welcome hither ;  
 And all the number of his fair demands  
 Shall be accomplish'd without contradiction :  
 With all the gracious utterance thou hast                125  
 Speak to his gentle hearing kind commends.  
 We do debase ourselves, cousin, do we not,

[*To Aumerle.*

To look so poorly and to speak so fair ?  
 Shall we call back Northumberland, and send  
 Defiance to the traitor, and so die ?                    130

*Aumerle.* No, good my lord ; let's fight with gentle  
 words,  
 Till time lend friends and friends their helpful swords.

*K. Richard.* O God ! O God ! that e'er this tongue  
 of mine,  
 That laid the sentence of dread banishment  
 On yon proud man, should take it off again            135  
 With words of sooth ! O that I were as great  
 As is my grief, or lesser than my name !  
 Or that I could forget what I have been,  
 Or not remember what I must be now !

Swell'st thou, proud heart? I'll give thee scope to  
beat,

140

Since foes have scope to beat both thee and me.

*Aumerle.* Northumberland comes back from Boling-  
broke.

*K. Richard.* What must the king do now? Must  
he submit?

The king shall do it: must he be deposed?

The king shall be contented: must he lose  
The name of king? o' God's name, let it go:

145

I'll give my jewels for a set of beads,

My gorgeous palace for a hermitage,

My gay apparel for an almsman's gown,

My figured goblets for a dish of wood,

150

My sceptre for a palmer's walking-staff,

My subjects for a pair of carved saints

And my large kingdom for a little grave,

A little little grave, an obscure grave;

Or I'll be buried in the king's highway,

155

Some way of common trade, where subjects' feet

May hourly trample on their sovereign's head;

For on my heart they tread now whilst I live;

And buried once, why not upon my head?

*Aumerle,* thou weep'st, my tender-hearted cousin!

We'll make foul weather with despised tears;

161

Our sighs and they shall lodge the summer corn,

And make a dearth in this revolting land.

Or shall we play the wantons with our woes,

And make some pretty match with shedding tears?

165

As thus, to drop them still upon one place,

Till they have fretted us a pair of graves

Within the earth ; and, therein laid,—“ There lies  
 Two kinsmen digg'd their graves with weeping eyes.”  
 Would not this ill do well ? Well, well, I see      170  
 I talk but idly, and you laugh at me  
 Most mighty prince, my Lord Northumberland,  
 What says King Bolingbroke ? will his majesty  
 Give Richard leave to live till Richard die ?  
 You make a leg, and Bolingbroke says ay.      175

*Northumberland.* My lord, in the base court he doth  
 attend

To speak with you : may it please you to come down.

*K. Richard.* Down, down I come, like glistening  
 Phaethon,

Wanting the manage of unruly jades.

In the base court ? Base court, where kings grow  
 base,      180

To come at traitors' calls and do them grace  
 In the base court ? Come down ? Down, court ! down,  
 king !

For night-owls shriek where mounting larks should  
 sing.      *[Exeunt from above.]*

*Bolingbroke.* What says his majesty ?

*Northumberland.* Sorrow and grief of heart  
 Makes him speak fondly, like a frantic man :  
 Yet he is come.

*Enter KING RICHARD and his attendants below.*

*Bolingbroke.* Stand all apart,

And show fair duty to his majesty. [He kneels down.  
 My gracious lord,—

*K. Richard.* Fair cousin, you debase your princely  
 knee      190

To make the base earth proud with kissing it:  
Me rather had my heart might feel your love  
Than my displeased eye see your courtesy.  
Up, cousin, up ; your heart is up, I know,  
Thus high at least, although your knee be low. 195

*Bolingbroke.* My gracious lord, I come but for  
mine own.

*K. Richard.* Your own is yours, and I am yours,  
and all.

*Bolingbroke.* So far be mine, my most redoubted  
lord,

As my true service shall deserve your love.

*K. Richard.* Well you deserve : they well deserve  
to have, 200.

That know the strong'st and surest way to get.

Uncle, give me your hands : nay, dry your eyes :  
Tears show their love, but want their remedies.

Cousin, I am too young to be your father,  
Though you are old enough to be my heir. 205

What you will have, I'll give, and willing too ;  
For do we must what force will have us do.

Set on towards London, cousin, is it so ?

*Bolingbroke.* Yea, my good lord.

*K. Richard.* Then I must not say no.

[Flourish. *Exeunt.*

SCENE IV. *Langley. The DUKE OF YORK'S  
garden.*

*Enter the QUEEN and two Ladies.*

*Queen.* What sport shall we devise here in this  
garden,  
To drive away the heavy thought of care ?

*Lady.* Madam, we'll play at bowls.

*Queen.* 'Twill make me think the world is full of  
rubs,

And that my fortune runs against the bias.

5

*Lady.* Madam, we'll dance.

*Queen.* My legs can keep no measure in delight,  
When my poor heart no measure keeps in grief :  
Therefore, no dancing, girl ; some other sport.

*Lady.* Madam, we'll tell tales.

10

*Queen.* Of sorrow or of joy ?

*Lady.* Of either, madam.

*Queen.* Of neither, girl :

For if of joy, being altogether wanting,  
It doth remember me the more of sorrow ;  
Or if of grief, being altogether had,  
It adds more sorrow to my want of joy :  
For what I have I need not to repeat ;  
And what I want it boots not to complain.

15

*Lady.* Madam, I'll sing.

*Queen.* 'Tis well that thou hast cause ;  
But thou shouldst please me better, wouldst thou  
weep.

20

*Lady.* I could weep, madam, would it do you  
good.

*Queen.* And I could sing, would weeping do me  
good,  
And never borrow any tear of thee.

*Enter a Gardener, and two Servants.*

But stay, here come the gardeners :

Let's step into the shadow of these trees.

25

My wretchedness unto a row of pins,

They 'll talk of state ; for every one doth so

Against a change; woe is forerun with woe.

[*Queen and Ladies retire.*

*Gardener.* Go, bind thou up yon dungling apricocks,

Which, like unruly children, make their sire 30

Stoop with oppression of their prodigal weight:

Give some supportance to the bending twigs.

Go thou, and like an executioner,

Cut off the heads of too fast growing sprays,

That look too lofty in our commonwealth: 35

All must be even in our government.

You thus employ'd, I will go root away

The noisome weeds, which without profit suck

The soil's fertility from wholesome flowers.

*Servant.* Why should we in the compass of a pale 40

Keep law and form and due proportion,

Showing, as in a model, our firm estate,

When our sea-walled garden, the whole land,

Is full of weeds, her fairest flowers choked up,

Her fruit-trees all unpruned, her hedges ruin'd, 45

Her knots disorder'd and her wholesome herbs

Swarming with caterpillars?

*Gardener.* Hold thy peace:

He that hath suffer'd this disorder'd spring,

Hath now himself met with the fall of leaf:

The weeds which his broad-spreading leaves did shelter, 50

That seem'd in eating him to hold him up,

Are pluck'd up root and all by Bolingbroke;

I mean the Earl of Wiltshire, Bushy, Green.

*Servant.* What, are they dead?

*Gardener.* They are ; and Bolingbroke 55  
 Hath seized the wasteful king. O, what pity is it  
 That he had not so trimm'd and dress'd his land  
 As we this garden ! We at time of year  
 Do wound the bark, the skin of our fruit-trees,  
 Lest, being over-proud in sap and blood,  
 With too much riches it confound itself : 6c  
 Had he done so to great and growing men,  
 They might have lived to bear and he to taste  
 Their fruits of duty : superfluous branches  
 We lop away, that bearing boughs may live :  
 Had he done so, himself had borne the crown, 65  
 Which waste of idle hours hath quite thrown down.

*Servant.* What, think you then the king shall be  
 deposed ?

*Gardener.* Depress'd he is already, and deposed  
 'Tis doubt he will be : letters came last night  
 To a dear friend of the good Duke of York's, 70  
 That tell black tidings.

*Queen.* O, I am press'd to death through want of  
 speaking ! <sup>¶</sup> [Coming forward.]  
 Thou, old Adam's lik'ness, set to dress this garden,  
 How dares thy harsh rude tongue sound this unpleas-  
 ing news ?

What Eve, what serpent, hath suggested thee 75  
 To make a second fall of cursed man ?  
 Why dost thou say King Richard is deposed ?  
 Darest thou, thou little better thing than earth,  
 Divine his downfall ? Say, where, when, and how,  
 Camest thou by this ill tidings ? speak, thou wretch. 8c

*Gardener.* Pardon me, madam : little joy have I

To breathe this news, yet what I say is true.  
 King Richard, he is in the mighty hold  
 Of Bolingbroke : their fortunes both are weigh'd :  
 In your lord's scale is nothing but himself, 85  
 And some few vanities that make him light ;  
 But in the balance of great Bolingbroke,  
 Besides himself, are all the English peers,  
 And with that odds he weighs King Richard down.  
 Post you to London, and you will find it so ; 90  
 I speak no more than every one doth know.

*Queen.* Nimble mischance, that art so light of  
 foot,  
 Doth not thy embassage belong to me,  
 And am I last that knows it ? O, thou think'st  
 To serve me last, that I may longest keep 95  
 Thy sorrow in my breast. Come, ladies, go.  
 To meet at London London's king in woe.  
 What, was I born to this, that my sad look  
 Should grace the triumph of great Bolingbroke ?  
 Gardener, for telling me these news of woe, 100  
 Pray God the plants thou graft'st may never grow.

[*Exeunt Queen and Ladies.*

*Gardener.* Poor queen ! so that thy state might  
 be no worse,  
 I would my skill were subject to thy curse.  
 Here did she fall a tear ; here in this place  
 I'll set a bank of rue, sour herb of grace : 105  
 Rue, even for ruth, here shortly shall be seen,  
 In the remembrance of a weeping queen. [*Exeunt.*

## ACT IV.

SCENE I. *Westminster Hall.*

*Enter, as to the Parliament, BOLINGBROKE, AUMERLE, NORTHUMBERLAND, PERCY, FITZWATER, SURREY, the BISHOP OF CARLISLE, the ABBOT OF WESTMINSTER, and another Lord, Herald, Officers, and BAGOT.*

*Bolingbroke.* Call forth Bagot.

Now, Bagot, freely speak thy mind ;  
What thou dost know of noble Gloucester's death,  
Who wrought it with the king, and who perform'd  
The bloody office of his timeless end. 5

*Bagot.* Then set before my face the Lord Aumerle.

*Bolingbroke.* Cousin, stand forth, and look upon  
that man.

*Bagot.* My Lord Aumerle, I know your daring  
tongue

Scorns to unsay what once it hath deliver'd.  
In that dead time when Gloucester's death was  
plotted, 10

I heard you say, " Is not my arm of length,  
That reacheth from the restful English court  
As far as Calais, to mine uncle's head ? "  
Amongst much other talk, that very time,  
I heard you say that you had rather refuse  
The offer of an hundred thousand crowns 15  
Than Bolingbroke's return to England ;  
Adding withal, how blest this land would be  
In this your cousin's death.

*Aumerle.* Princes and noble lords,

What answer shall I make to this base man? 20  
 Shall I so much dishonour my fair stars,  
 On equal terms to give him chastisement?  
 Either I must, or have mine honour soil'd  
 With the attainer of his slanderous lips  
 There is my gage, the manual seal of death, 25  
 That marks thee out for hell: I say, thou liest,  
 And will maintain what thou hast said is false  
 In thy heart-blood, though being all too base  
 To stain the temper of my knightly sword.

*Bolingbroke.* Bagot, forbear; thou shalt not take  
 it up. 30

*Aumerle.* Excepting one, I would he were the  
 best

In all this presence that hath moved me so.

*Fitzwater.* If that thy valour stand ~~no~~<sup>n</sup> sympathy,  
 There is my gage, Aumerle, in gage to thine:  
 By that fair sun which shows me where thou stand'st,  
 I heard thee say, and vauntingly thou spakest it, 36  
 That thou wert cause of noble Gloucester's death.  
 If thou deny'st it twenty times, thou liest,  
 And I will turn thy falsehood to thy heart,  
 Where it was forged, with my rapier's point. 40

*Aumerle.* Thou darest not, coward, live to see that  
 day.

*Fitzwater.* Now, by my soul, I would it were this  
 hour.

*Aumerle.* Fitzwater, thou art damn'd to hell for  
 this.

*Percy.* Aumerle, thou liest; his honour is as true  
 In this appeal as thou art all unjust; 45

And that thou art so, there I throw my gage,  
To prove it on thee to the extremest point  
Of mortal breathing : seize it, if thou darest.

*Aumerle.* An if I do not, may my hands rot off,  
And never brandish more revengeful steel                50  
Over the glittering helmet of my foe !

*Anoiker Lord.* I task the earth to the like, for-  
sworn Aumerle ;

And spur thee on with full as many lies  
As may be holloa'd in thy treacherous ear  
From sun to sun : there is my honour's pawn ;        55  
Engage it to the trial, if thou darest.

*Aumerle.* Who sets me else ? by heaven, I'll  
throw at all :

I have a thousand spirits in one breast,  
To answer twenty thousand such as you.

*Surrey.* My Lord Fitzwater, I do remember well  
The very time Aumerle and you did talk.                61

*Fitzwater.* 'Tis very true : you were in presence  
then ;

And you can witness with me this is true.

*Surrey.* As false, by heaven, as heaven itself is  
true.

*Fitzwater.* Surrey, thou liest.                65

*Surrey.* Dishonourable boy !

That lie shall lie so heavy on my sword,  
That it shall render vengeance and revenge  
Till thou the lie-giver and that lie do lie  
In earth as quiet as thy father's skull :  
In proof whereof, there is my honour's pawn ;        70  
Engage it to the trial, if thou darest.

*Fitzwater.* How fondly dost thou spur a forward horse !

If I dare eat, or drink, or breathe, or live,  
I dare meet Surrey in a wilderness,  
And spit upon him, whilst I say he lies,      75  
And lies, and lies : there is my bond of faith,  
To tie thee to my strong correction.

As I intend to thrive in this new world,  
Aumerle is guilty of my true appeal :  
Besides, I heard the banish'd Norfolk say      80  
That thou, Aumerle, didst send two of thy men  
To execute the noble duke at Calais.

*Aumerle.* Some honest Christian trust me with a gage,  
That Norfolk lies : here do I throw down this,  
If he may be repeal'd, to try his honour.      85

*Bolingbroke.* These differences shall all rest under gage  
Till Norfolk be repeal'd : repeal'd he shall be,  
And, though mine enemy, restored again  
To all his lands and signories : when he's return'd,  
Against Aumerle we will enforce his trial.      90

*Carlisle.* That honourable day shall ne'er be seen.  
Many a time hath banish'd Norfolk fought  
For Jesu Christ in glorious Christian field,  
Streaming the ensign of the Christian cross  
Against black pagans, Turks, and Saracens ;      95  
And toil'd with works of war, retired himself  
To Italy ; and there at Venice gave  
His body to that pleasant country's earth,  
And his pure soul unto his captain Christ,

Under whose colours he had fought so long. 100

*Bolingbroke.* Why, bishop, is Norfolk dead?

*Carlisle.* As surely as I live, my lord.

*Bolingbroke.* Sweet peace conduct his sweet soul  
to the bosom

Of good old Abraham! Lords appellants,  
Your differences shall all rest under gage 105  
Till we assign you to your days of trial.

*Enter YORK, attended.*

*York.* Great Duke of Lancaster, I come to thee  
From plume-pluck'd Richard; who with willing soul  
Adopts thee heir, and his high sceptre yields  
To the possession of thy royal hand: 110  
Ascend his throne, descending now from him;  
And long live Henry, fourth of that name!

*Bolingbroke.* In God's name, I'll ascend the regal  
throne.

*Carlisle.* Marry, God forbid!  
Worst in this royal presence may I speak, 115  
Yet best beseeming me to speak the truth.  
Would God that any in this noble presence  
Were enough noble to be upright judge  
Of noble Richard! then true noblesse would  
Learn him forbearance from so foul a wrong. 120  
What subject can give sentence on his king?  
And who sits here that is not Richard's subject?  
Thieves are not judged but they are by to hear,  
Although apparent guilt be seen in them;  
And shall the figure of God's majesty, 125  
His captain, steward, deputy-elect,  
Anointed, crowned, planted many years,

Be judged by subject and inferior breath,  
 And he himself not present? O, forfend it, God,  
 That in a Christian climate souls refined                    130  
 Should show so heinous, black, obscene a deed!  
 I speak to subjects, and a subject speaks,  
 Stirr'd up by God, thus boldly for his king.  
 My Lord of Hereford here, whom you call king,  
 Is a foul traitor to proud Hereford's king;              135  
 And if you crown him, let me prophesy:  
 The blood of English shall manure the ground,  
 And future ages groan for this foul act;  
 Peace shall go sleep with Turks and infidels,  
 And in this seat of peace tumultuous wars                140  
 Shall kin with kin and kind with kind confound;  
 Disorder, horror, fear and mutiny  
 Shall here inhabit, and this land be call'd  
 The field of Golgotha and dead men's skulls.  
 O, if you raise this house against this house,            145  
 It will the woefullest division prove  
 That ever fell upon this cursed earth.  
 Prevent it, resist it, let it not be so,  
 Lest child, child's children, cry against you "Woe!"

*Northumberland.* Well have you argued, sir; and,  
 for your pains,    150

Of capital treason we arrest you here.  
 My Lord of Westminster, be it your charge  
 To keep him safely till his day of trial.  
 May it please you, lords, to grant the commons' suit,  
*Boingbroke.* Fetch hither Richard, that in common  
 view    155

He may surrender; so we shall proceed

Without suspicion.

*York.* I will be his conduct. [Exit.

*Bolingbroke.* Lords, you that here are under our arrest,

Procure your sureties for your days of answer.

Little are we beholding to your love, 160

And little look'd for at your helping hands.

*Re-enter YORK, with RICHARD, and Officers bearing the regalia.*

*K. Richard.* Alack, why am I sent for to a king,  
Before I have shook off the regal thoughts  
Wherewith I reign'd ? I hardly yet have learn'd  
To insinuate, flatter, bow, and bend my limbs : 165  
Give sorrow leave awhile to tutor me  
To this submission. Yet I well remember  
The favours of these men : were they not mine ?  
Did they not sometime cry " All hail ! " to me ?  
So Judas did to Christ: but he, in twelve, 170  
Found truth in all but one ; I, in twelve thousand,  
none..

God save the king ! Will no man say amen ?  
Am I both priest and clerk ? well then, amen.  
God save the king ! although I be not he ;  
And yet, amen, if heaven do think him me. 175  
To do what service am I sent for hither ?

*York.* To do that office of thine own good will  
Which tired majesty did make thee offer,  
The resignation of thy state and crown  
To Henry Bolingbroke. 180

*K. Richard.* Give me the crown. Here, cousin  
seize the crown ;

Here, cousin ;  
 On this side my hand, and on that side yours.  
 Now is this golden crown like a deep well  
 That o'wes two buckets, filling one another,      185  
 The emptier ever dancing in the air,  
 The other down, unseen and full of water :  
 That bucket down and full of tears am I,  
 Drinking my griefs, whilst you mount up on high.

*Bolingbroke.* I thought you had been willing to  
 resign.      190

*K. Richard.* My crown I am ; but still my griefs  
 are mine :

You may my glories and my state depose,  
 But not my griefs ; still am I king of those,

*Bolingbroke.* Part of your cares you give me with  
 your crown.

*K. Richard.* Your cares set up do not pluck my  
 cares down.      195

My care is loss of care, by old care done ;  
 Your care is gain of care, by new care won :  
 The cares I give I have, though given away ;  
 They tend the crown, yet still with me they stay.

*Bolingbroke.* Are you contented to resign the  
 crown ?      200

*K. Richard.* Ay, no ; no, ay ; for I must nothing  
 be ;  
 Therefore no no, for I resign to thee.  
 Now mark me, how I will undo myself :  
 I give this heavy weight from off my head,  
 And this unwieldy sceptre from my hand,      205  
 The pride of kingly sway from out my heart ;

With mine own tears I wash away my balm,  
With mine own hands I give away my crown,  
With mine own tongue deny my sacred state,  
With mine own breath release all duty's rites :      210  
All pomp and majesty I do forswear ;  
My manors, rents, revenues I forego ;  
My acts, decrees, and statutes I deny :  
God pardon all oaths that are broke to me !  
God keep all vows unbroke that swear to thee !      215  
Make me, that nothing have, with nothing griev'd,  
And thou with all pleas'd, that hast all achiev'd !  
Long mayst thou live in Richard's seat to sit,  
And soon lie Richard in an earthy pit !  
God save King Henry, unking'd Richard says,      220  
And send him many years of sunshine days !  
What more remains ?

*Northumberland.* No more, but that you read  
These accusations and these grievous crimes  
Committed by your person and your followers  
Against the state and profit of this land ;      225  
That, by confessing them, the souls of men  
May deem that you are worthily deposed.

*K. Richard.* Must I do so ? and must I ravel out  
My weav'd-up follies ? Gentle Northumberland,  
If thy offences were upon record,      230  
Would it not shame thee in so fair a troop  
To read a lecture of them ? If thou wouldest,  
There shouldst thou find one heinous article,  
Containing the deposing of a king,  
And cracking the strong warrant of an oath,      235  
Mark'd with a blot, damn'd in the book of heaven.

Nay, all of you that stand and look upon,  
Whilst that my wretchedness doth bait myself,  
Though some of you with Pilate wash your hands,  
Showing an outward pity ; yet you Pilates      240  
Have here deliver'd me to my sour cross,  
And water cannot wash away your sin.

*Northumberland.* My lord, dispatch ; read o'er  
these articles.

*K. Richard.* Mine eyes are full of tears, I cannot  
see :

And yet salt water blinds them not so much      245  
But they can see a sort of traitors here.  
Nay, if I turn mine eyes upon myself,  
I find myself a traitor with the rest ;  
For I have given here my soul's consent  
To undock the pompous body of a king ;      250  
Made glory base and sovereignty a slave,  
Proud majesty a subject, state a peasant.

*Northumberland.* My lord,—

*K. Richard.* No lord of thine, thou haught insulting man,

Nor no man's lord ; I have no name, no title,      255  
No, not that name was given me at the font,  
But 'tis usurp'd : alack the heavy day !  
That I have worn so many winters out,  
And know not now what name to call myself !  
O that I were a mockery king of snow,      260  
Standing before the sun of Bolingbroke,  
To melt myself away in water-drops !  
Good king, great king, and yet not greatly good,  
An if my word be sterling yet in England,

Let it command a mirror hither straight,  
That it may show me what a face I have,  
Since it is bankrupt of his majesty. 265

*Bolingbroke.* Go some of you and fetch a looking-glass. [Exit an attendant.]

*Northumberland.* Read o'er this paper while the  
glass doth come.

*K. Richard.* Fiend, thou torment'st me ere I come  
to hell! 270

*Bolingbroke.* Urge it no more, my Lord Northumberland.

*Northumberland.* The commons will not then be satisfied.

*K. Richard.* They shall be satisfied: I'll read enough,

When I do see the very book indeed

Where all my sins are writ, and that 's myself. 275

*Re-enter Attendant, with a glass.*

Give me the glass, and therein will I read.

No deeper wrinkles yet? hath sorrow struck

So many blows upon this face of mine,

And made no deeper wounds? O flattening glass,

Like to my followers in prosperity. 280

Thou dost beguile me ! Was this face the face

That every day under his household roof

Did keep ten thousand men? Was this the face

That like the sun did make beholders wink?  
With this the fourth ball.

Was this the face that fac'd so many follies,  
And yet to such infidelity Did such a face

A little alarm skineth in this fear.

A brittle glory shineth in this face  
A brittle as the glass is the face

[Dashes the glass against the ground]

For there it is, crack'd in a hundred shivers  
 Mark, silent king, the moral of this sport,                  290  
 How soon my sorrow hath destroy'd my face.

*Bolingbroke.* The shadow of your sorrow hath  
 destroy'd

The shadow of your face.

*K. Richard.*                      Say that again.

The shadow of my sorrow ? ha ! let's see :  
 'Tis very true, my grief lies all within ;                  295  
 And these external manners of laments  
 Are merely shadows to the unseen grief  
 That swells with silence in the tortured soul ;  
 There lies the substance : and I thank thee, king,  
 For thy great bounty, that not only givest                  300  
 Me cause to wail but teachest me the way  
 How to lament the cause. I'll beg one boon,  
 And then be gone and trouble you no more.  
 Shall I obtain it ?

*Bolingbroke.*                      Name it, fair cousin.

*K. Richard.* " Fair cousin "? I am greater than a  
 king :    305

For when I was a king, my flatterers  
 Were then but subjects; being now a subject,  
 I have a king here to my flatterer.  
 Being so great, I have no need to beg.

*Bolingbroke.* Yet ask.    310

*K. Richard.* And shall I have ?

*Bolingbroke.* You shall.

*K. Richard.* Then give me leave to go.

*Bolingbroke.* Whither ?

*K. Richard.* Whither you will, so I were from your  
 sights.

*Bolingbroke.* Go, some of you convey him to the Tower. 315

*K. Richard.* O, good! convey? conveyers are you all,

That rise thus nimbly by a true king's fall.

[*Exeunt KING RICHARD, some Lords, and a Guard.*

*Bolingbroke.* On Wednesday next we solemnly set down

Our coronation: lords, prepare yourselves. 320

[*Exeunt all except the BISHOP OF CARLISLE, the ABBOT OF WESTMINSTER, and AUMERLE.*

*Abbot.* A woeful pageant have we here beheld.

*Carlisle.* The woe's to come; the children yet unborn

Shall feel this day as sharp to them as thorn.

*Aumerle.* You holy clergymen, is there no plot To rid the realm of this pernicious blot? 325

*Abbot.* My lord,  
Before I freely speak my mind herein,  
You shall not only take the sacrament  
To bury mine intents, but also to effect  
Whatever I shall happen to devise. 330

I see your brows are full of discontent,  
Your hearts of sorrow and your eyes of tears:  
Come home with me to supper: I will lay  
A plot shall show us all a merry day. [*Exeunt.*

## ACT V.

SCENE I. *London. A street leading to the Tower.*

*Enter QUEEN and Ladies.*

*Queen.* This way the king will come; this is the way

To Julius Cæsar's ill-erected tower,  
To whose flint bosom my condemned lord  
Is doom'd a prisoner by proud Bolingbroke.  
Here let us rest, if this rebellious earth  
Have any resting for her true king's queen.

5

*Enter RICHARD and Guard.*

But soft, but see, or rather do not see,  
My fair rose wither: yet look up, behold,  
That you in pity may dissolve to dew,  
And wash him fresh again with true-love tears. to  
Ah, thou, the model where old Troy did stand,  
Thou map of honour, thou King Richard's tomb,  
And not King Richard; thou most beauteous inn,  
Why should hard-favour'd grief be lodged in thee,  
When triumph is become an alehouse guest? 15

*K. Richard.* Join not with grief, fair woman, do  
not so,

To make my end too sudden: learn, good soul,  
To think our former state a happy dream;  
From which awaked, the truth of what we are  
Shows us but this. I am sworn brother, sweet, 20  
To grim Necessity, and he and I  
Will keep a league till death. Hie thee to France,  
And cloister thee in some religious house:  
Our holy lives must win a new world's crown,  
Which our profane hours here have stricken down. 25

*Queen.* What, is my Richard both in shape and  
mind

Transform'd and weaken'd? hath Bolingbroke de-  
posed  
Thine intellect? hath he been in thy heart?

The lion dying thrusteth forth his paw,  
 And wounds the earth, if nothing else, with rage 30  
 To be o'erpower'd ; and wilt thou, pupil-like,  
 Take thy correction mildly, kiss the rod,  
 And fawn on rage with base humility,  
 Which art a lion and a king of beasts ?

*K. Richard.* A king of beasts, indeed ; if aught  
 but beasts, 35

I had been still a happy king of men.  
 Good sometime queen, prepare thee hence for France :  
 Think I am dead, and that even here thou tak'st,  
 As from my death-bed, thy last living leave.

In winter's tedious nights sit by the fire 40  
 With good old folks, and let them tell thee tales  
 Of woeful ages long ago betid ;  
 And ere thou bid good night, to quit their griefs,  
 Tell thou the lamentable tale of me,  
 And send the hearers weeping to their beds : 45  
 For why, the senseless brands will sympathise  
 The heavy accent of thy moving tongue,  
 And in compassion weep the fire out ;  
 And some will mourn in ashes, some coal-black,  
 For the deposing of a rightful king. 50

*Enter NORTHUMBERLAND and others.*

*Northumberland.* My lord, the mind of Boling-  
 broke is changed ;

You must to Pomfret, not unto the Tower.  
 And, madam, there is order ta'en for you ;  
 With all swift speed you must away to France.

*K. Richard.* Northumberland, thou ladder where-  
 withal 55

The mounting Bolingbroke ascends my throne,  
The time shall not be many hours of age  
More than it is, ere foul sin gathering head  
Shall break into corruption : thou shalt think,  
Though he divide the realm and give thee half, 60  
It is too little, helping him to all ;  
And he shall think that thou, which know'st the way  
To plant unrightful kings, wilt know again,  
Being ne'er so little urged, another way  
To pluck him headlong from the usurped throne. 65  
The love of wicked men converts to fear ;  
That fear to hate ; and hate turns one or both  
To worthy danger and deserved death.

*Northumberland.* My guilt be on my head, and  
there an end.

Take leave and part ; for you must part forthwith. 70

*K. Richard.* Doubly divorc'd ! Bad men, you  
violate

A twofold marriage. 'twixt my crown and me,  
And then betwixt me and my married wife.  
Let me unkiss the oath 'twixt thee and me ;  
And yet not so, for with a kiss 'twas made. 75  
Part us, Northumberland ; I towards the north,  
Where shivering cold and sickness pines the clime ;  
My wife to France ; from whence, set forth in pomp,  
She came adorned bither like sweet May,  
Sent back like Hallowmas or short'st of day. 80

*Queen.* And must we be divided ? must we part ?

*K. Richard.* Ay, hand from hand, my love, and  
heart from heart.

*Queen.* Banish us both and send the king with me.

*Northumberland.* That were some love but little policy.

*Queen.* Then whither he goes, thither let me go.

*K. Richard.* So two, together weeping, make one woe. 86

Weep thou for me in France, I for thee here ;  
Better far off than, near, be ne'er the near.

Go, count thy way with sighs ; I mine with groans.

*Queen.* So longest way shall have the longest moans. 90

*K. Richard.* Twice for one step I'll groan, the way being short,

And piece the way out with a heavy heart.  
Come, come, in wooing sorrow let's be brief,  
Since, wedding it, there is such length in grief :  
One kiss shall stop our mouths, and dumbly part ; 95  
Thus give I mine, and thus take I thy heart.

*Queen.* Give me mine own again ; 'twere no good part

To take on me to keep and kill thy heart.  
So, now I have mine own again, be gone,  
That I may strive to kill it with a groan. 100

*K. Richard.* We make woe wanton with this fond delay :

Once more, adieu ; the rest let sorrow say. [*Exeunt.*

SCENE II. *The DUKE OF YORK'S palace.*

*Enter YORK and his DUCHESS.*

*Duchess.* My lord, you told me you would tell the rest,

When weeping made you break the story off,

Of our two cousins coming into London.

*York.* Where did I leave?

*Duchess.* At that sad stop, my lord,  
Where rude misgovern'd hands from windows' tops 5  
Threw dust and rubbish on King Richard's head.

*York.* Then, as I said, the duke, great Bolingbroke,  
Mounted upon a hot and fiery steed,  
Which his aspiring rider seem'd to know,  
With slow but stately pace kept on his course, 10  
Whilst all tongues cried, "God save thee, Bolingbroke!"  
You would have thought the very windows spake,  
So many greedy looks of young and old  
Through casements darted their desiring eyes  
Upon his visage; and that all the walls 15.  
With painted imagery had said at once  
"Jesu preserve thee! welcome, Bolingbroke!"  
Whilst he, from the one side to the other turning,  
Bareheaded, lower than his proud steed's neck,  
Bespeak them thus; "I thank you, countrymen:" 20.  
And thus still doing, thus he pass'd along.

*Duchess.* Alack, poor Richard! where rode he the  
whilst?

*York.* As in a theatre, the eyes of men,  
After a well-grac'd actor leaves the stage,  
Are idly bent on him that enters next, 25.  
Thinking his prattle to be tedious;  
Even so, or with much more contempt, men's eyes  
Did scowl on gentle Richard: no man cried "God  
save him!"

No joyful tongue gave him his welcome home;  
But dust was thrown upon his sacred head, 30.

Which with such gentle sorrow he shook off,  
His face still combating with tears and smiles,  
The badges of his grief and patience,  
That had not God, for some strong purpose, steel'd  
The hearts of men, they must perforce have melted,  
And barbarism itself have pitied him. 36  
But heaven hath a hand in these events,  
To whose high will we bound our calm contents.  
To Bolingbroke are we sworn subjects now,  
Whose state and honour I for aye allow. 40

*Duchess.* Here comes my son Aumerle.

*York.* Aumerle that was;  
But that is lost for being Richard's friend,  
And, madam, you must call him Rutland now:  
I am in parliament pledge for his truth  
And lasting fealty to the new-made king. 45

*Enter AUMERLE.*

*Duchess.* Welcome, my son: who are the violets  
now

That strew the green lap of the new-come spring?

*Aumerle.* Madam, I know not, nor I greatly care  
not:

God knows I had as lief be none as one.

*York.* Well, bear you well in this new spring of  
time, 50

Lest you be cropp'd before you come to prime.

What news from Oxford? hold those justs and  
triumphs?

*Aumerle.* For aught I know, my lord, they do.

*York.* You will be there, I know.

*Aumerle.* If God prevent not, I purpose so. 55

*York.* What seal is that, that hangs without thy bosom ?

Yea, look'st thou pale ? let me see the writing.

*Aumerle.* My lord, 'tis nothing.

*York.* No matter, then, who see it : I will be satisfied ; let me see the writing.

*Aumerle.* I do beseech your grace to pardon me : It is a matter of small consequence, 61

Which for some reasons I would not have seen.

*York.* Which for some reasons, sir, I mean to see.

I fear, I fear,—

*Duchess.* What should you fear ? 'Tis nothing but some bond, that he is enter'd into For gay apparel 'gainst the triumph day. 65

*York.* Bound to himself ? what doth he with a bond

That he is bound to ? Wife, thou art a fool.

Boy, let me see the writing.

*Aumerle.* I do beseech you, pardon me ; I may not show it. 70

*York.* I will be satisfied ; let me see it, I say.

[*He plucks it out of his bosom and reads it.* Treason ! foul treason ! Villain ! traitor ! slave !

*Duchess.* What is the matter, my lord ?

*York.* Ho ! who is within there ?

*Enter a Servant.*

Saddle my horse.

God for his mercy, what treachery is here ! 75

*Duchess.* Why, what is it, my lord ?

*York.* Give me my boots, I say ; saddle my horse.

[*Exit Servant*

Now, by mine honour, by my life, by my troth,  
I will impeach the villain.

*Duchess.* What is the matter?

*York.* Peace, foolish woman. 80

*Duchess.* I will not peace. What is the matter,  
Aumerle?

*Aumerle.* Good mother, be content; it is no more  
Than my poor life must answer.

*Duchess.* Thy life answer!

*York.* Bring me my boots: I will unto the king.

*Re-enter Servant with boots.*

*Duchess.* Strike him, Aumerle. Poor boy, thou  
art amaz'd. 85

Hence, villain! never more come in my sight.

*York.* Give me my boots, I say.

*Duchess.* Why, York, what wilt thou do?

Wilt thou not hide the trespass of thine own?

Have we more sons? or are we like to have? 90

Is not my teeming date drunk up with time?

And wilt thou pluck my fair son from mine age,

And rob me of a happy mother's name?

Is he not like thee? is he not thine own?

*York.* Thou fond mad woman,

95

Wilt thou conceal this dark conspiracy?

A dozen of them here have ta'en the sacrament,

And interchangeably set down their hands,

To kill the king at Oxford.

*Duchess.* He shall be none;

We'll keep him here: then what is that to him? 100

*York.* Away, fond woman! were he twenty times

Myson,

I would impeach him.

*Duchess.* Hadst thou groan'd for him  
As I have done, thou wouldest be more pitiful.  
But now I know thy mind ; thou dost suspect  
That I have been disloyal to thy bed,      105  
And that he is a bastard, not thy son :  
Sweet York, sweet husband, be not of that mind :  
He is as like thee as a man may be,  
Not like to me, or any of my kin,  
And yet I love him.

*York.* Make way, unruly woman !      110

[*Exit.*

*Duchess.* After, Aumerle ! Mount thee upon his  
horse ;

Spur post, and get before him to the king,  
And beg thy pardon ere he do accuse thee.  
I'll not be long behind ; though I be old,  
I doubt not but to ride as fast as York ;      115  
And never will I rise up from the ground  
Till Bolingbroke have pardon'd thee. Away, be gone !

[*Exeunt.*

### SCENE III. *A royal palace.*

*Enter BOLINGBROKE, PERCY, and other Lords.*

*Bolingbroke.* Can no man tell me of my unthrifty son ?  
'Tis full three months since I did see him last :  
If any plague hang over us, 'tis he.  
I would to God, my lords, he might be found :  
Inquire at London, 'mongst the taverns there,      5  
For there, they say, he daily doth frequent,

With unrestrained loose companions,  
Even such, they say, as stand in narrow lanes,  
And beat our watch, and rob our passengers ;  
Which he, young wanton and effeminate boy,      10  
Takes on the point of honour to support  
So dissolute a crew.

*Percy.* My lord, some two days since I saw the  
prince,  
And told him of those triumphs held at Oxford.

*Bolingbroke.* And what said the gallant ?      15  
*Percy.* His answer was, he would unto the stews,  
And from the common'st creature pluck a glove,  
And wear it as a favour ; and with that  
He would unhorse the lustiest challenger.

*Bolingbroke.* As dissolute as desperate ; yet through  
both      20  
I see some sparks of better hope, which elder years  
May happily bring forth. But who comes here ?

*Enter AUMERLE.*

*Aumerle.* Where is the king ?  
*Bolingbroke.* What means our cousin, that he  
stares and looks  
So wildly ?      25

*Aumerle.* God save your grace ! I do beseech  
your majesty,  
To have some conference with your grace alone.

*Bolingbroke.* Withdraw yourselves, and leave us  
here alone.      [Exeunt PERCY and Lords.  
What is the matter with our cousin now ?

*Aumerle.* For ever may my knees grow to the earth,

30

My tongue cleave to my roof within my mouth,  
Unless a pardon ere I rise or speak.

*Bolingbroke.* Intended or committed was this fault ?  
If on the first, how heinous e'er it be,  
To win thy after-love I pardon thee. 35

*Aumerle.* Then give me leave that I may turn the key,

That no man enter till my tale be done.

*Bolingbroke.* Have thy desire.

*York.* [Within] My liege, beware : look to thyself ;  
Thou hast a traitor in thy presence there. 40

*Bolingbroke.* Villain, I'll make thee safe. [Drawing.

*Aumerle.* Stay thy revengeful hand ; thou hast no cause to fear.

*York.* [Within] Open the door, secure, fool-hardy king :

Shall I for love speak treason to thy face ?

Open the door, or I will break it open.

45

*Enter YORK.*

*Bolingbroke.* What is the matter, uncle ? speak ;  
Recover breath ; tell us how near is danger,  
That we may arm us to encounter it.

*York.* Peruse this writing here, and thou shalt know

The treason that my haste forbids me show. 50

*Aumerle.* Remember, as thou read'st, thy promise pass'd :

I do repent me ; read not my name there ;

My heart is not confederate with my hand,

*York.* It was, villain, ere thy hand did set it down.

I tore it from the traitor's bosom, king ; 55

Fear, and not love, begets his penitence :

Forget to pity him, lest thy pity prove

A serpent that will sting thee to the heart.

*Bolingbroke.* O heinous, strong and bold conspiracy !

O loyal father of a treacherous son ! 60

Thou sheer, immaculate and silver fountain,

From whence this stream through muddy passages

Hath held his current and defiled himself !

Thy overflow of good converts to bad,

And thy abundant goodness shall excuse 65

This deadly blot in thy digressing son.

*York.* So shall my virtue be his vice's bawd ;

And he shall spend mine honour with his shame,

As thriftless sons their scraping fathers' gold.

Mine honour lives when his dishonour dies, 70

Or my shamed life in his dishonour lies : ·

Thou kill'st me in his life ; giving him breath,

The traitor lives, the true man 's put to death

*Duchess.* [Within] What ho, my liege ! for God's sake let me in.

*Bolingbroke.* What shrill-voic'd suppliant makes this eager cry ? 75

*Duchess.* A woman, and thy aunt, great king ; 'tis I.

Speak with me pity me, open the door :

A beggar begs that never begg'd before.

*Bolingbroke.* Our scene is alter'd from a serious thing,

And now changed to "The Beggar and the King." 80  
My dangerous cousin, let your mother in :

I know she is come to pray for your foul sin.

*York.* If thou do pardon, whosoever pray,  
More sins for this ~~forgiveness~~ prosper may.  
This fester'd joint cut off, the rest rest sound; 85  
This let alone will all the rest confound.

*Enter DUCHESS.*

*Duchess.* O king, believe not this hard-hearted man !

Love, loving not itself, none other can.

*York.* Thou frantic woman, what dost thou make here ?

Shall thy old dugs once more a traitor rear ? 90

*Duchess.* Sweet York, be patient. Hear me, gentle liege. [Kneels.

*Bolingbroke.* Rise up, good aunt.

*Duchess.* Not yet, I thee beseech :  
For ever will I walk upon my knees,  
And never see day that the happy sees,  
Till thou give joy ; until thou bid me joy, 95  
By pardoning Rutland, my transgressing boy.

*Aumerle.* Unto my mother's prayers I bend my knee. [Kneels.

*York.* Against them both my true joints bended be.  
[Kneels.

All mayst thou thrive, if thou grant any grace !

*Duchess.* Pleads he in earnest? look upon his face;

100

His eyes do drop no tears, his prayers are in jest ;  
 His words come from his mouth, ours from our breast :  
 He prays but faintly and would be denied ;  
 We pray with heart and soul and all beside :  
 His weary joints would gladly rise, I know ;      105  
 Our knees shall kneel till to the ground they grow :  
 His prayers are full of false hypocrisy ;  
 Ours of true zeal and deep integrity.  
 Our prayers do out-pray his ; then let them have  
 That mercy which true prayer ought to have.      110

*Botingbroke.* Good aunt, stand up.

*Duchess.* Nay, do not say "stand up;"  
 Say "pardon" first, and afterwards "stand up."  
 An if I were thy nurse, thy tongue to teach,  
 "Pardon" should be the first word of thy speech.  
 I never long'd to hear a word till now :      115  
 Say "pardon," king ; let pity teach thee how :  
 The word is short, but not so short as sweet ;  
 No word like "pardon," for kings' mouths so meet.

*York.* Speak it in French, king ; say "pardonne moi."

*Duchess.* Dost thou teach pardon to destroy ?      120

Ah, my sour husband, my hard-hearted lord,  
 That set'st the word itself against the word !  
 Speak "pardon" as 'tis current in our land ;  
 The chopping French we do not understand.  
 Thine eye begins to speak ; set thy tongue there ; 125

Or in thy piteous heart plant thou thine ear ;  
 That hearing how our plaints and prayers do pierce,  
 Pity may move thee " pardon " to rehearse.

*Bolingbroke.* Good aunt, stand up.

*Duchess.* I do not sue to stand ;

Pardon is all the suit I have in hand,

130

*Bolingbroke.* I pardon him, as God shall pardon  
 me.

*Duchess.* O happy vantage of a kneeling knee !  
 Yet am I sick for fear : speak it again ;  
 Twice saying " pardon " doth not pardon twain,  
 But makes one pardon strong.

135

*Bolingbroke.* With all my heart  
 I pardon him.

*Duchess.* A god on earth thou art.

*Bolingbroke* But for our trusty brother-in-law and  
 the abbot,

With all the rest of that consorted crew,  
 Destruction straight shall dog them at the heels.

Good uncle, help to order several powers  
 To Oxford, or where'er these traitors are :  
 They shall not live within this world, I swear,  
 But I will have them, if I once know where.  
 Uncle, farewell : and cousin too, adieu :  
 Your mother well hath pray'd, and prove you true.

140

145

*Duchess.* Come, my old son : I pray God make  
 thee new. [*Exeunt.*

#### SCENE IV. *The same.*

*Enter EXTON and Servant.*

*Exton.* Didst thou not mark the king, what words  
 he spake,

"Have I no friend will rid me of this living fear?"  
Was it not so?

*Servant.* These were his very words.

*Exton.* "Have I no friend?" quoth he: he spake  
it twice,

And urged it twice together, did he not? 5

*Servant.* He did.

*Exton.* And speaking it, he wistly looked on me;  
As who should say, "I would thou wert the man  
That would divorce this terror from my heart;"  
Meaning the king at Pomfret. Come, let's go: 10  
I am the king's friend, and will rid his foe.

[*Exeunt.*

SCENE V. *Pomfret Castle.*

*Enter KING RICHARD.*

*K. Richard.* I have been studying how I may  
compare

This prison where I live unto the world:  
And for because the world is populous  
And here is not a creature but myself,  
I cannot do it; yet I'll hammer it out. 5  
My brain I'll prove the female to my soul,  
My soul the father; and these two beget  
A generation of still-breeding thoughts,  
And these same thoughts people this little world,  
In humours like the people of this world, 10  
For no thought is contented. The better sort,  
As thoughts of things divine, are intermix'd  
With scruples and do set the word itself  
Against the word:

As thus, "Come, little ones ; " and then again,  
" It is as hard to come as for a camel  
To thread the postern of a small needle's eye."  
Thoughts tending to ambition, they do plot  
Unlikely wonders ; how these vain weak nails  
May tear a passage through the flinty ribs      20  
Of this hard world, my ragged prison walls ;  
And, for they cannot, die in their own pride.  
Thoughts tending to content flatter themselves  
That they are not the first of fortune's slaves,  
Nor shall not be the last ; like silly beggars      25  
Who sitting in the stocks refuge their shame,  
That many have and others must sit there ;  
And in this thought they find a kind of ease,  
Bearing their own misfortunes on the back  
Of such as have before endured the like.      30

Thus play I in one person many people,  
And none contented : sometimes am I king ;  
Then treasons make me wish myself a beggar,  
And so I am : then crushing penury  
Persuades me I was better when a king ;      35

Then am I king'd again : and by and by  
Think that I am unking'd by Bolingbroke,  
And straight am nothing : but whate'er I be,  
Nor I nor any man that but man is  
With nothing shall be pleas'd, till he be eas'd      40

With being nothing. Music do I hear ?      [Music.  
'Ha, ha ! keep time : how sour sweet music is,  
When time is broke and no proportion kept !  
'So is it in the music of men's lives.

And here have I the daintiness of ear 45  
 To check time broke in a disorder'd string ;  
 But for the concord of my state and time  
 Had not an ear to hear my true time broke.  
 I wasted time, and now doth time waste me ;  
 For now hath time made me his ~~numbring~~ clock : 50  
 My thoughts are minutes ; and with sighs they jar  
 Their watches on unto mine eyes, the outward  
 watch,

Whereto my finger, like a dial's point,  
 Is pointing still, in cleansing them from tears.  
 Now sir, the sound that tells what hour it is 55  
 Are clamorous groans, which strike upon my heart,  
 Which is the bell : so sighs and tears and groans  
 Show minutes, times, and hours : but my time  
 Runs posting on in Bolingbroke's proud joy,  
 While I stand fooling here, his Jack o' the clock. 60  
 This music mads me : let it sound no more ;  
 For though it have holp madmen to their wits,  
 In me it seems it will make wise men mad.  
 Yet blessing on his heart that gives it me !  
 For 'tis a sign of love ; and love to Richard 65  
 Is a strange brooch in this all-hating world.

*Enter a Groom of the Stable.*

*Groom.* Hail, royal prince !

*K. Richard.* Thanks, noble peer ;  
 The cheapest of us is ten groats too dear.  
 What art thou ? and how comest thou hither,  
 Where no man never comes but that sad dog 70

That brings me food to make misfortune live ?

*Groom.* I was a poor groom of thy stable, king,  
When thou wert king ; who, travelling towards York,  
With much ado at length have gotten leave  
To look upon my sometimes royal master's face. 75  
O, how it yearn'd my heart when I beheld  
In London streets, that coronation day,  
When Bolingbroke rode on roan Barbary,  
That horse that thou so often hast bestrid,  
That horse that I so carefully have dress'd ! 80

*K. Richard.* Rode he on Barbary ? Tell me,  
gentle friend,

How went he under him ?

*Groom.* So proudly as if he disdain'd the ground.

*K. Richard.* So proud that Bolingbroke was on  
his back !

That jade hath eat bread from my royal hand ; 85  
This hand hath made him proud with clapping him.  
Would he not stumble ? Would he not fall down,  
Since pride must have a fall, and break the neck  
Of that proud man that did usurp his back ?

Forgiveness, horse ! why do I rail on thee, 90  
Since thou, created to be awed by man,  
Wast born to bear ? I was not made a horse ;  
And yet I bear a burthen like an ass,  
Spurr'd, gall'd and tired by jaunting Bolingbroke.

*Enter Keeper, with a dish.*

*Keeper.* Fellow, give place ; here is no longer stay. 95

*K. Richard.* If thou love me, 'tis time thou wert away.

*Groom.* What my tongue dares not, that my heart  
shall say. [Exit.

*Keeper.* My lord, will 't please you to fall to ?

*K. Richard.* Taste of it first, as thou art wont to do.

*Keeper.* My lord, I dare not : Sir Pierce of Exton,  
who lately came from the king, commands the  
contrary. 100

*K. Richard.* The devil take Henry of Lancaster and  
thee !

Patience is stale, and I am weary of it.

[*Beats the keeper.*

*Keeper.* Help, help, help !

*Enter EXTON and Servants, armed.*

*K. Richard.* How now ! what means death in this rude  
assault ? 105

Villain, thy own hand yields thy death's instrument.

[*Snatching an axe from a Servant and killing him.*  
Go thou and fill another room in hell.

[*He kills another. Then Exton strikes him down.*  
That hand shall burn in never-quenching fire  
That staggers thus my person. Exton, thy fierce  
hand 110

Hath with the king's blood stain'd the king's own land.  
Mount, mount, my soul ! thy seat is up on high ;  
Whilst my gross flesh sinks downward, here to die.

[*Dies.*

*Exton.* As full of valour as of royal blood :  
Both have I spill'd : O, would the deed were good ! 115  
For now the devil, that told me I did well,  
Says that this deed is chronicled in hell.  
This dead king to the living king I'll bear :  
Take hence the rest, and give them burial here.

[*Exeunt.*

SCENE VI. *Windsor Castle.*

*Flourish.* Enter BOLINGBROKE, YORK, with other  
Lords, and Attendants.

Bolingbroke. Kind uncle York, the latest news we hear  
Is that the rebels have consumed with fire  
Our town of Cicester in Gloucestershire ;  
But whether they be ta'en or slain we hear not.

*Enter NORTHUMBERLAND.*

Welcome, my lord : what is the news ?

5

Northumberland. First, to thy sacred state wish I  
all happiness.

The next news is, I have to London sent  
The heads of Oxford, Salisbury, Blunt, and Kent :  
The manner of their taking may appear  
At large discoursed in this paper here.

10

Bolingbroke. We thank thee, gentle Percy, for thy  
pains ;

And to thy worth will add right worthy gains.

*Enter FITZWATER.*

Fitzwater. My lord, I have from Oxford sent to  
London

The heads of Brocas and Sir Bennet Seely,  
Two of the dangerous consorted traitors

15

That sought at Oxford thy dire overthrow.

Bolingbroke. Thy pains, Fitzwater, shall not be  
forgot ;

Right noble is thy merit, well I wot.

*Enter PERCY, and the BISHOP OF CARLISLE.*

*Percy.* The grand conspirator, Abbot of West-  
minster,

With clog of conscience and sour melancholy      20  
Hath yielded up his body to the grave ;  
But here is Carlisle living, to abide  
Thy kingly doom and sentence of his pride.

*Bolingbroke.* Carlisle, this is your doom :  
Choose out some secret place, some reverend  
room,      25

More than thou hast, and with it joy thy life :  
So as thou livest in peace, die free from strife :  
For though mine enemy thou hast ever been,  
High sparks of honour in thee have I seen.

*Enter EXTON, with persons bearing a coffin.*

*Exton.* Great king, within this coffin I present    30  
Thy buried fear : herein all breathless lies  
The mightiest of thy greatest enemies,  
Richard of Bordeaux, by me hither brought.

*Bolingbroke.* Exton, I thank thee not ; for thou  
hast wrought  
A deed of slander with thy fatal hand      35  
Upon my head and all this famous land.

*Exton.* From your own mouth, my lord, did I this  
deed.

*Bolingbroke.* They love not poison that do poison  
need,  
Nor do I thee : though I did wish him dead,  
I hate the murderer, love him murdered.      40  
The guilt of conscience take thou for thy labour,

But neither my good word nor princely favour :  
With Cain go wander through shades of night,  
And never show thy head by day nor light.  
Lords, I protest, my soul is full of woe,                  45  
That blood should sprinkle me to make me grow :  
Come, mourn with me for that I do lament,  
And put on sullen black incontinent :  
I'll make a voyage to the Holy Land,  
To wash this blood off from my guilty hand.                  50  
March sadly after ; grace my mournings here,  
In weeping after this untimely bier.                  [*Exeunt.*

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## NOTES.

### ACT I. SCENE I.

**SCENE.**—The traditional scene-direction is that given in the text. It has, however, no real authority, since neither quartos nor folios state where the various scenes of the play are laid. Nor is there anything in the scene itself to indicate the place. Holinshed states that the incident occurred at Windsor, and some editors therefore head the scene “Windsor Castle”.

1. *Time-honour'd*.—Honoured because of thine age, venerable.

2. *Band* was simply another spelling of *bond*. The two words were interchangeable, but *band* cannot now be used in this sense.—The quarrel between Hereford and Norfolk had been reported to the King some time before this, and Hereford had been ordered to lay his case before the Parliament which met at Shrewsbury. In that Parliament, six weeks before the opening of the play, Gaunt had given his oath and bond that his son, Hereford, would appear for combat at the appointed time and place.

3. *Hereford*.—The second *e* was omitted in pronunciation, and the first folio spells the word “Herford” throughout the play.

4. *Boisterous late appeal*.—Impeachment (of treason) lately made in violent language. An *appeal* was a criminal charge laid by one who undertook to prove it on pain of penalty to himself, and the word is appropriate here since the matter was to be settled by combat.

7. *Liege*.—Sovereign.

8. *Sounded him*.—Endeavoured by questioning to find out from him. The figure is from testing the depth of water with a weighted line.

9. *On.*—Because of.

12. *Sift him.*—Identical in meaning with *sounded him* in l. 8, but the figure is from separating the finer parts of grain with a sieve.

*Argument.*—Subject : a frequent sense in Shakespeare.

13. *Apparent.*—Clear, evident, manifest : implying certainty. The modern sense, when the word is thus used attributively, is “seeming.”

16. *Ourselves.*—A king, when referring to himself in formal speech, uses the plural of the pronoun, but the proper form of the reflexive pronoun is “ourselv,” not “ourselves.” The wrong form is used again in III. iii. 127, but the right one in I. iv. 23.

18. *Hight-sicm uhl'a.*—Haughty, bold and passionate. The following figurative senses of “stomach” in Shakespeare are noted in the *Oxford Shakespeare Glossary* : inclination, disposition ; resentment, angry temper ; proud or arrogant spirit ; courage.

20. The line is short by a syllable, but it is unnecessary either to insert a word at the beginning (“may,” “now,” and “full” have been suggested) or to take “years” as a dissyllable (which it sometimes is in Shakespeare). The omission of the first syllable in dramatic blank verse is natural and frequent, and the effect of abruptness is very appropriate to an entrance.

22. *Each day better.*—*May* each day better, improve upon.

*Still.*—Always.

*Other's.*—*The other's.* Nowadays the definite article is necessary when one or more words intervene between *each* and *other*.

23. *Envying.*—The verb *envy* has the accent on the second syllable in Shakespeare, but the noun on the first syllable.

26. *By the cause you come.*—By the cause for (or on) which you come : ellipsis of both relative and preposition.

28. *Cousin*.—Used by Shakespeare for any collateral relative more distant than brother or sister. But it is here used in the strict modern sense—“child of uncle or aunt.”

28-9. *What dost thou object against?*—What charge dost thou make against (lit. cast in the way of)?

30. *Heaven.....speech!*—May God record my words in heaven, that I may be punished if they are false!

32. *Tendering*.—Holding dear, cherishing.

33. *Free.....hate*.—Free from that other feeling, causeless and hideous hatred.

34. *Appellant*.—Impeacher.

39. *Miscreant*.—Vile wretch. Literally “unbeliever” (in Christianity).

40. *Too good*.—Because he was of royal blood.

43. *Aggravate the note*.—Add to the stigma which I cast upon you. *Note* means mark, brand.

46. *Right drawn*.—Rightly drawn, drawn in a just cause.

*Prove*.—The curious logic of chivalry—the idea that a charge was proved by the accuser’s victory over the accused in fight.

47. *Let not.....zeal*.—Let not the fact that I speak calmly be taken to suggest lack of earnestness.

49. *Eager*.—Keen, biting. This is the derivation meaning of the word.

49-50. *Tongues, can*.—Omission of the relative, as in l. 26.

51. *The blood.....this*.—Blood that is now hot must be cooled (by being shed) in deciding this cause.

56. *Post*.—Hasten. The figure, as in the preceding line, is that of swift travelling on horseback.

63. *Tied*.—Obliged.

65. *Inhabitable*.—Not habitable, the *in* being here a negative prefix.

69. *Gage*.—The word literally means a pledge, security; and here, as often, it means the glove thrown down in challenge—a pledge that the challenger will meet the other in fight. If the latter took it up this meant that the challenge was accepted. See l. 78.

72. *Except*.—Speak of as a special circumstance preventing him from defying me.

74. *Pawn*.—Pledge, the gage mentioned in l. 69.

77. *Or thou...devise*.—Or whatever worse charges you can imagine.

79. *Which gently....shoulder*.—The king, in the ceremony of conferring knighthood, touched the shoulder of the recipient with his sword, saying, “Rise up, Sir...”

80-81. *In any.....trial*.—In any fair contest prescribed by the laws of chivalry.

87. *My life.....true*.—I stake my life upon its truth.

88. *Nobles*.—The noble was a gold coin worth six shillings and eight pence. It was minted from the time of Edward III to that of Edward IV.

89. *Lendings*.—Money advanced to soldiers when their regular pay could not be given. This use of the word was current only in the 16th and 17th centuries.

90. *Lewd*.—Base, despicable—a common sense in Shakespeare's time. The modern meaning is stronger—*dissolute*.

*Employments*.—Uses.

96. *Complotted*.—Plotted. An emphatic compound.

97. *Head*.—Source (literally the source of a river).

100-103. Holinshed states that on the discovery of a conspiracy, headed by Gloucester, to take and imprison King Richard and the Dukes of Lancaster and York and to hang the other Lords of the King's Council, Gloucester was arrested and conveyed to Calais, where Mowbray, by command of the King, secretly had him murdered. It is uncertain whether Mowbray was really guilty. He certainly was made Duke of Norfolk by the King just after this time.

101. *Suggest*.—Prompt in a secret or underhand manner.

*Soon-believing*.—Ready to listen, acquiescent.

104. *Like sacrificing Abel's*.—Cain was the eldest, and Abel the second, son of Adam and Eve. God refused Cain's offering (sacrifice) and accepted Abel's, and Cain therefore slew Abel. God, in proclaiming Cain's punishment, said to him: "The voice of thy brother's blood crieth unto me from the ground." See *Genesis*, iv.

109. *Pitch* was a technical term for the highest point of a falcon's flight. The figure is maintained in *scars*.

113. *Slander*.—Used for *cause of slander*: effect for cause, metonymy.

*Blood*.—Race.

116. *My kingdom's heir*.—A touch of unconscious irony. Bolingbroke was indeed to be his successor.

126. *Receipt*.—Money received.

130. *Dear*.—Heavy (requiring a costly payment).

131. He had gone to France in 1395 to negotiate a marriage between Richard and Isabella, daughter of the French king, and again in 1396 when in the name and on behalf of Richard he formally married Isabella.

134. *Neglected.....case*.—Two meanings are possible—(1) that he broke a promise to the king of murdering Gloucester, (2) that by not defending Gloucester he violated his sworn duty as a knight. Very probably the uncertainty as to what Norfolk meant made Richard uneasy, and was meant to do so. If Norfolk really had been given orders by the king to kill Gloucester, he was in a position to injure the king seriously by the revelation; and he may have meant these ambiguous words as a veiled threat. It is no wonder, if this was so, that Richard took an early opportunity of banishing him.

139-40. *Ere.....confess it*.—Full confession of sin is necessary, in the Roman Catholic Church, before the Sacrament is partaken of.

140. *Exactly*.—Explicitly.

142. *The rest appeal'd*.—The other charges brought against me.

144. *Recreant*.—Cowardly. The word was used both as noun and as adjective, here probably the latter. Its original sense was “one who yields in battle.”

145. *In myself*.—In my own person.

146. *Interchangeably*.—In exchange for the gage he has already flung.

153. *Let's purge.....blood*.—Let us cure this wrath without bloodshed. A reference to the doctrine of *humours*, the belief that particular physical and mental conditions were caused by the predominance of some particular kind of moisture in the body. Blood-letting was considered an infallible cure for nearly all sicknesses.

155. *Incision* carries on the figure of l. 153. It is the term used for the cut made by the surgeon in lancing.

156. *Conclude*.—Come to terms, agree.

162. *When, Harry, when?*—*When* was a common exclamation of impatience. “When will you do what I bid you?”

164. *Boot*.—Use, advantage (in resisting my command).

168. *Despite.....grave*.—Which, in spite of death, will still live upon my grave (in the inscription on my tombstone).

170. *Baffled*.—Caused to suffer disgrace to my knighthood. “Baffling” was originally a punishment inflicted on knights who were false to their knighthood, and part of it was to be hung up by the heels. Here it is used in a more general sense.

173. *Which*.—Masculine (as commonly in Shakespeare's time), the antecedent being “his,” the possessive case of the personal pronoun.

174. *Lions.....tame*.—Malone declared that this was an allusion to the lion in the crest of the kings of England and to Norfolk's crest, which, said Malone, was a golden leopard. But the Norfolk crest is now a golden lion, and there is no authority for Malone's statement. Probably the words mean simply that the more powerful animal cows the less, and similarly the king the duke.

175. *Change his spots*.—An allusion to *Jeremiah*, xiii. 23 : “Can the Ethiopian change his skin, or the leopard his spots?” Norfolk means that even a king cannot make a duke of Norfolk change his noble nature.

175-6. *Take.....gage*.—If you will only relieve me of the shame which would be mine if I withdrew from the encounter with Bolingbroke, I shall at once do so. “My gage” means “Bolingbroke's gage, which I have picked up in acceptance of his challenge.”

187. *God*.—No doubt Shakespeare wrote “God,” which appears in the quartos, and in the folios the word was changed to “heaven” in compliance with the Act of Parliament (“to restrain the abuses of players”) which condemned as blasphemous such uses of the divine name.

188. *Crest-fall'n*.—Humbled.

189. *Impeach*.—“The word ‘impeach’ means, originally, ‘to hinder’...and thence ‘to accuse,’ because the first step in all accusation is to secure the personal attendance of the accused on the day of trial, thus impeding his free action.” (Clar. Press editors.) These editors suggest that Shakespeare, who employs the word in both senses, may here be combining them. The sense would then be—“suffer my honour to be impaired by fear, so that I shall not be able to hold up my head.”

191. *Such feeble wrong*.—An injury showing such weakness.

192. *Sound so base a parle*.—A *parle*, *parley*, is a conference between antagonists with a view to a peaceful settlement, and to *sound a parle* was to sound the trumpet

inviting to such a conference. See III. iii. 33, the stage direction at III. iii. 61, and *3 Henry VI*, V. i. 16: "Go, trumpet, to the walls, and sound a parle."

193. *Motive*.—That which moves, the agent; here the tongue, which would utter the cowardly recantation. Cf. *Troilus and Cressida*, IV. v. 57: "At every joint and motive of her body" and *All's Well that Ends Well*, IV. iv. 20:—

"As it hath fated her to be my motlve  
And helper to a husband."

199. *Saint Lambert's Day*.—September 17.

202. *Atone*.—Reconcile, set at one.

203. *Design.....chivalry*.—Decide (literally "point out") to which of you victorious prowess shall belong. Cowden Clark remarks: "There is peculiar appropriateness in the employment of the word (*design*) here; because *designator* was a term applied to 'a marshal, a master of the play or prize, who appointed every one in his place, and adjudged the victory.'

204. *Marshal*.—Since Mowbray himself was Marshal at this time, the Duke of Surrey was appointed Deputy Marshal for the occasion. The Marshal was an officer whose duty it was to make arrangements for ceremonies, and especially for combats in the lists. The quartos and folios have "Lord Marshal," which involves difficulty in scansion. "Shakespeare," says Prof. Herford, "probably wrote *Marshal*, not *Lord Marshal*, thus producing a regular verse. This is confirmed by the fact that nowhere else in Shakespeare does a king address a Marshal by the title *Lord*."

*Officers-at-arms*.—The lesser officers in charge of the arrangements for tournaments and combats.

205. *Home alarms*.—Home conflicts, as distinguished from foreign invasions.

## SCENE 2.

1. *The part.....blood*.—My relationship to Glocuester. This is the reading of the quartos. The folios have “Glousters,” the change being made, no doubt, at some time in the acting history of the play because the audience would not be expected to understand that the Duke of Gloucester was also called Thomas of Woodstock.

2. *Exclaims*.—Exclamations. Shakespeare used many verbs as nouns.

4-5. *Correction.....fault*.—The power of punishment rests with the king, who is himself responsible for the crime (the murder of Gloucester)! In II. i. 126—131 Gaunt openly charges Richard with this murder.

7. *Who*.—Shakespeare occasionally uses “heaven” as a plural, to suggest the powers of heaven, as in *Hamlet*, III. iv. 173 :—

“ But heaven hath pleased it so,

.....  
That I must be their scourge and minister.”

15. *Destinies*.—In Greek mythology the three Fates (*Moirae*), presiding over man’s destiny, are Clotho, who spins the thread of life; Lachesis, who appoints to man his special fate; and Atropos, who cuts the thread at the hour of death.

19-21. The violent death suffered by Gloucester is contrasted with the natural death of his brothers.

20. *Vaded*.—This is the reading of the first, second and third folios, while the quartos and the fourth folio read “faded.” Both forms were in use.

23. *Self-mould*.—Self-same mould.

25. *Consent*.—By derivation means positively to *agree*, and in Shakespeare’s time it implied not merely acquiescence, as now, but also approval. Cf. *Othello*, V. ii. 297 :—

“ Did you and he consent in Cassio’s death ? ”

28. *Model*.—Copy. Nowadays the word means that which is copied. Shakespeare used it in both senses.

37. As in I. i. 187, the folios here substitute "heaven" for "God." So also in I. 43 and elsewhere.

38. *His deputy.....sight*—“Mr. Staunton punctuates thus:

' His deputy anointed, in His sight  
Hath caused his death.'

We have adhered to the old stopping because the king was anointed at his coronation in the house of God and therefore especially in His sight.” (Clar. Press Editors.)

41. *His minister*.—God's deputy.

42. *Complain myself*.—The Clarendon Press Editors point out that that “the reflexive pronoun was used frequently in Old English with verbs which have now become intransitive,” and refer to parallels in IV. i. 96, “retired himself”; V. iii. 28, “withdraw yourselves”; and V. iii. 52, “I do repent me.” This use was particularly common with verbs derived from the French, and “complain myself” is the French *me plaindre*.

44. A foot is omitted, there being a pause of transition before the words, “Farewell, old Gaunt.”

46. *Cousin*.—See note on I. i. 28.

47. *Sit*.—May they sit.

49. *If misfortune.....career*.—“If disaster fail to fall upon Mowbray at the first onset.” Or possibly, “if Bolingbroke have the misfortune to miss overthrowing Norfolk at the first onset.”

53. *A caitiff recreant.....Hereford*.—A worthless coward yielding to Hereford. *Caitiff* is used as an adjective. By derivation it means a captive; thence a worthless, despicable person: something of the original meaning may be intended here. *Recreant* meant, first, one who yields in combat; then, a coward. Both meanings are intended here.

54. *Thy sometimes brother's wife*.—She who was formerly thy brother's wife. We now use *sometime* in this adjectival

way, e.g., "my sometime tutor," my former tutor. Shakespeare made no distinction between *sometime* and *sometimes*.

58. *Grief boundeth.....falls.*—Grief seeks reiteration, as a ball rebounds from the ground. She half apologises for adding "one word more" when she has already uttered so many complaints.

60. *Before I have begun.*—Before I have really begun telling you of my sorrows (so many and grievous are they).

61. *Sorrow ends not.....done.*—Sorrow does not really end with the recital of it, though it seems to.

62. *Commend me, etc.*—Give my greetings to him. The message is unimportant, but she seeks any pretext for keeping Gaunt with her a little longer; for, though she is indignant at his inactivity, she finds some consolation in his sympathy.

66. *Plashy*—A castle in Essex, the residence of the Lord High Constables of England. It had therefore been occupied by Gloucester, who held this office, and the Duchess continued to reside there.

68. *Lodgings.*—Rooms.

*Unfurnished walls.*—The stone walls of ancient castles were covered only with tapestry, which could easily be taken down. *Unfurnished walls* means walls unadorned with this.

69. *Offices.*—The apartments used by servants (kitchen, store-room, etc.)

71. *Commend me* (without asking him to come to Plashy).

74. *The last leave.....eye.*—Weeping, I bid thee farewell for the last time. She takes leave of us also, appearing no more in the play. Her part in the action is to emphasise Richard's callousness and unscrupulousness, as revealed in the murder of Gloucester; and to illustrate the grief and ruin he has already caused. We are made to feel that a tragic reaction will occur, and he will suffer the penalty of his deeds.

## SCENE 3.

STAGE DIRECTION : *Enter the Lord Marshal.*—The Duke of Surrey. See note on I. i. 204.

*Aumerle.*—He was acting as Lord High Constable, an important officer in the Royal household, with jurisdiction in matters of arms and chivalry.

3. *Bold.*—Boldly, the adverbial termination *ly* being supplied from *... i. 71. II.*. This curious device is common in Shakespeare, e.g. *Richard III*, III. iv. 50 : “ His grace looks cheerfully and smooth to-day.”

6. STAGE DIRECTION : *Set.*—Seated.

*Enter Mowbray.*—Staunton remarks that according to the rules of chivalry the challenger ought to enter first. In Holinshed’s account, Bolingbroke does enter first, then the king and his suite, and last of all Mowbray.

10. *Swear him.....cause*—Administer to him an oath that his cause is just. For this transitive use of *swear*, compare *Julius Cæsar*, II. i. 129 :—

“ Swear priests and cowards and men cautious.”

18. *Defend.*—Forbid.

20. *My succeeding issue.*—My descendants. *My* is the reading of the quartos, while the folios read *his* (the king’s). The folio reading gives a somewhat easier sense, the loyalty of a subject to the king’s successor being a more obvious idea than his “loyalty” to his own children. Yet the quarto reading is probably right: disloyalty to the king would be disloyalty to Mowbray’s children also, since they would share the consequent penalty. Probably *his* was an emendation made by some one who failed to understand the sense, and we have here an illustration of the principle that the more difficult reading is the more likely to be right.

21. *Appeals me.*—See note on I. i. 4.

23. *In defending of myself.*—The modern constructions are “in defending myself” and “in the defending of myself.”

25. *As I truly fight.*—According as the statements on behalf of which I fight are true.

26. This line lacks a foot at the beginning, but the time is filled in by a pause upon the word *Marshal*.

28. *Plated*.—Clad in plate armour (as contrasted with chain armour). “Chain-mail, except in parts of the armour, was disused in the reign of Edward III, as not being so well adapted to resist the thrust of a lance.” (Clar. Press Editors).

30. *Depose him in*.—Take his sworn declaration as to This transitive use of *depouse* in the sense of “take evidence on oath from” is very rare.

45. *Designs*.—See note on I. i. 80-81.

51. *Several*.—Respective.

57. *Blood*.—Kinsman.

58. *Thee dead*.—The first two quartos have *the dead*.

59. *Profane a tear*.—He declares that it would be profane to weep for him were he vanquished by so poor an opponent as Mowbray.

60. *Gored*.—Pierced.

61-62. Falconry (the training of hawks to fly at wild game) was a favourite sport of the Elizabethans. Cf. the figure from falconry in I. i. 109.

66. *Cheerly*.—Cheerily. Shakespeare always uses this form.

67. *At English feasts*.—“The custom of ending a great dinner with confectionery of elaborate structure was general throughout England in Shakespeare’s time, and still exists in college-halls. From the emphasis laid upon ‘English,’ the author seems to imply that the custom was peculiar to this country. Compare Bacon (*Life and Letters*, ed. Spedding, Vol. iii. p. 215, note): ‘Let not this Parliament end, like a Dutch feast, in salt meats; but, like an English feast, in sweet meats.’” (Clar. Press Editors.)

*Regreet*.—Salute. This play is the only play of Shakespeare in which *regreet* is used as a verb. In this line the prefix *re* does not add the sense of *again*, while in the other two passages (I. iii. 142 and 186) it does so, the word meaning *salute again*. *Regreet* is used by Shakespeare as

a noun (meaning "salutation") in *King John*, III. i. 241, and *The Merchant of Venice*, II. ix. 89.

70. *Regenerate*.—Reborn. The omission of the final *d* in a past participle is common in Shakespeare.

73. *Proof*.—Power of resistance. This word was technically used of the "proved or tested strength of armour." (*Oxford Sh. Gloss.*).

75. *Waxen*.—Proleptic use. Bolingbroke's lance is to become so sharp that Mowbray's coat of mail will be as soft as wax in its way.

76. *Furbish*.—Burnish, give lustre to.

*John a Gaunt*.—The *a* is probably a corruption of *o'* (of).

The early copies read *a*. Capell, followed by many editors, read *of*, and Theobald read *o'*.

77. *Lusty*.—Bold and vigorous.

*Haviour*.—Bearing.

79. *Execution*.—Action.

80. *Doubly redoubled*.—Cf. *Macbeth*, I. ii. 38:—

"Doubly redoubled strokes upon the foe."

In this line (not, of course, in the *Macbeth* one) *redoubled* is to be pronounced as a quadrisyllable, *re-doub-el-ed*.

81. *Amazing*.—Bewildering, confounding: stronger than the modern sense.

*Casque*.—Helmet.

82. *Adverse*.—Accent on second syllable. Elsewhere Shakespeare always accentuates this word on the first syllable, as is done now.

84. *Innocency*.—The early copies read *innocence*, producing a metrically defective line. Capell's emendation, *innocency*, has been generally accepted since (1) *innocency* might easily have been mis-copied as *innocence*, (2) *innocency* is a common word in Shakespeare.

*Saint George*.—The patron saint of England.

*To thrive*.—May they help me to succeed. *Thrive* is here used transitively, meaning "cause to thrive."

90. *Enfranchisement*.—Release, freedom.

91. *More*.—This word is superfluous after *freer*.

95. *Jest*.—Both the noun and the verb *jest* had a much wider and more varied significance in Shakespeare's time than now. To *jest* was "to take part in any merry-making and specially to act in a masque or interlude" (Clar. Press Editors). The noun was similarly used. It is difficult to determine whether *jest* is verb or noun here.

97. *Securely*.—With certainty, confidence. Some editors consider that *securely* is to be taken with *couched*, but it is much more natural to take it as modifying *espy*.

99. *Trial*.—Combat (trial of strength and skill).

112. *Approve*.—Prove. This use is frequent in Shakespeare.

116. *Attending*.—Awaiting.

117. *Trumpets* probably means *trumpeters*, as in *Henry V* IV. ii. 61 and *Troilus and Cressida*, IV. v. 6. Shakespeare very commonly uses the name of the weapon or instrument for that of the wielder or player.

STAGE DIRECTION. *Charge*.—A series of notes on the trumpet giving the signal for the commencement of the combat.

118. The exclamatory word *stay* stands as a complete foot.

*Warder*.—The truncheon which the president of such a combat held in his hand. Throwing it down was a signal for stopping the combat. The episode is described by Mowbray's son (from his own point of view) in *2 Henry IV*, IV. i. 115-129. He says (125-6):—

"O ! when the king did throw his warder down,  
His own life hung upon the staff he threw."

For (he thinks) had the king permitted the combat to go on, Norfolk would certainly have killed Bolingbroke, and thus Richard would have saved his own life, which was lost through Bolingbroke.

120. *Return back.....again.*—*Back* and *again* are both unnecessary, since they repeat the idea of *re* in *return*—a remarkable example of pleonasm. Yet the repetition adds to the effect.

*Chairs.*—The Clarendon Press editors note that “a chair was provided for each combatant; that of Bolingbroke was of green velvet, that of Norfolk of crimson velvet curtained about with white and red damask. During the king’s discussion with his council, they were commanded ‘to repaire againe to theire chaires, where they remayned ij long houres.’”—Holinshed. (*ij* means *two*.)

121. *Withdraw with us.*—He addresses these words to the members of his council. *Us* is the regal plural, like *we* in the next line.

122. *While.*—*Till.*

*Return.....decree.*—Announce to these dukes the verdict for which they are waiting. The prefix *re* has the sense of “back,” “in answer,” the idea being that they are now awaiting his decision, which will thus be an answer to their anxiety.

STAGE DIRECTION : *A long flourish.*—Shakespeare has here deliberately departed from Holinshed’s account, in which the consultation lasts for two hours and the King’s secretary eventually reads the decision from a written document. The dramatist has to compress his historical material to bring it within the limits of a play. Further, dramatic emphasis is gained by introducing the sentence of banishment immediately after the broken-off combat. It is much more effective, also, that the king should pronounce directly, in his own words, the banishment of the dukes than that a secretary should read it from a scroll. As Mr. Verity remarks, it gives him an occasion for “a speech full of that imaginative eloquence which a great ‘situation’ always stimulates in him.” Further, it makes the decision seem rather his own than that of his council, and we feel that the banishment of the dukes is due to his own fears, that its short-sighted folly is his own, and that *he* is responsible for

the consequent wrath of Bolingbroke and thus for Bolingbroke's final overthrow of himself. Richard's weakness and shiftiness, and his fears, have already been indicated by his sudden stopping of the combat after the elaborate preliminaries conducted under his own orders. He feared both dukes,—Bolingbroke, lest he should drive him from the throne or at least limit his powers; Norfolk, probably because he knew too much about the murder of Gloucester. Their banishment was thus a measure dictated by fear.

The "long flourish" of trumpets, in accordance with lines 121-2, covers the time of the king's discussion with the council.

123. The line is filled in by the pause while the combatants approach to hear the decision.

125. *For that*.—Because. Shakespeare frequently amplifies a conjunction by the addition of *that*, the word standing for some such expression as *it is the case that*.—In modern English *for* cannot introduce a subordinate clause—cannot be used for *because, since*.

128. *Civil*.—Caused by conflict between Englishmen, not with a foreign foe. Some copies of the First Quarto read *cruel*, which has less point than *civil*, and is probably another example of a change made by a copyist who did not understand.

*Sword* is the reading of the First Quarto (the better authority), while the Folios read *swords*, which again is the more obvious and therefore probably the wrong reading.

129-33. Omitted in the Fifth Quarto and in the Folios. The Clarendon Press editors suggest that the lines may have been omitted in some acting copy because of the repetition "to wake our peace," "fright fair peace." The lines are Shakespearean in character, and, further, if they are omitted *which* in line 134 has no antecedent.

131. *Set on*.—Incited.

133. *Infant*.—Suggesting that the country had not long enjoyed peace.

134. *Which so roused up*.—The antecedent of *which* is *sleep*. *Which so roused up* is the subject of *might fright* in 137 and (*might*) *make* in 138, and *which roused* is used, as in a Latin construction, for the *rousing* (disturbing) of *which*.

*Untun'd*.—Untuneful. Shakespeare often employs the termination *ed* loosely for various other suffixes, such as *ful* and *ing*.

137. *Confines*.—Borders, hence territories.

140. *Pain of life*.—This is the reading of the Quartos: the Folios have *death*. The sense is precisely the same. In line 153 both Quartos and Folios read *life*.

142. *Regreet*.—See note on line 67.

143. *Stranger*.—Noun used as adjective.

150. *Sly slow*.—All the old copies have this reading except the Second Folio, which has *flye slow*, an obvious mistake in spite of Pope's attempt to justify it by writing it *fly-slow*. *Sly* is quite appropriate, suggesting the quiet, stealthy passing of the hours, and the Clarendon Press editors point to a parallel in Chapman's translation of the *Odyssey*, II. 164:

“But when the fourth year came, and those sly hours  
That still surprise at length dames' craftiest powers.”

*Determinate*.—Bring to an end. The Clar. Press editors note that this is “a legal word applied to a bond.” Compare *Sonnet lxxxvii*, 4 :

“My bonds in thee are all determinate.”

150-1. *Shall not determinate the dateless limit* is a pleonastic expression; the sense of *limit* is already expressed in *determinate*, and the sense of *dateless* is expressed in *shall not determinate*. *Determinate the limit of thine (thy) exile* means *end thy exile*.

151. *Dear*.—Hard, grievous.

*Exile*.—Accented on the second syllable. In modern English, and sometimes in Shakespeare, the accent in this word is on the first syllable.

152. *Word*.—Decree.

156. *A dearer merit*.—A more precious reward. *Merit* in the sense of *reward* seems to be found nowhere else in Shakespeare, though conversely he uses *meed* in the sense of *merit*.

159. *These forty years*.—Norfolk could not be more than thirty-three at this time, but Shakespeare is very careless about such matters.

160. *Forego*.—Do without, lose. The spelling *forego* is inaccurate.

162. *Viol*.—“A six-stringed guitar. This speech is entirely Shakespeare’s own invention. It is not probable that Norfolk was ignorant of French and Latin, as he had been sent on an embassy to France and Germany.” (*Clar. Press Edd.*)

163. *A cunning instrument*.—By derivation *cunning* means skilful, and here there may be the double sense of “skilfully constructed” and “requiring skill in the player.”

167. *Portcullis’d*.—A portcullis was a “strong heavy grating sliding up and down in vertical grooves at sides of gateway in fortress, etc.” (Oxford Dictionary). Shakespeare here converts the noun into a verb, “shut in as by a portcullis.”

170. *Fawn upon*.—Fondle.

174. *Boots*.—Profits.

*Compassionate* here may mean “self-pitying,” but there is no other instance of this meaning. The Clar. Press editors write: “As ‘plain’ and ‘complain,’ ‘plot’ and ‘complot’, are used with identical meanings, so may ‘passionate’ and ‘compassionate,’ the latter being somewhat stronger.” If so, “compassionate” may have the ordinary sense of “passionate,” or it may have the sense (namely “loudly lamenting”) which “passionate” seems to have in *King John*, II. i. l. 544:

“She is sad and passionate at your highness’ tent.”

175. *Plaining*.—Complaining.

178. *Return again*.—Pleonasm : compare line 120.

179. *Your*.—Addressed to both dukes.

181. *Our part.....yourselves*.—In banishing you I relinquish my claim to your allegiance.

185. *Nor never*.—The reading of the Quartos : the Folios read *Nor ever*. The double negative is very common in Elizabethan English.

186. *Regret*.—See note on line 67.

188. *Advised*.—Deliberate.

189. *Complot*.—In the same sense as *plot*, only a little stronger. The three verbs in this line are practically identical in sense, but the solemnity and exhaustiveness of a legal document are intended.

190. *Our state*.—Our kingdom. There seems no need to take it (with the Clar. Press editors) as meaning “our royal dignity.” “Kingdom” is the commoner sense, and there is no tautology with *land*, which may be taken to refer to the country in a physical sense, *state* in a political sense.

193. (Omit the comma printed after *far*. In inserting it we followed the Oxford Text of Mr. W. J. Craig ; but it is appropriate only to the interpretation given last in this note and rejected.) The Quartos and the First Folio read *so fare*; the Second and Third Folios, *so farre* (a common spelling of *far* in Elizabethan times); and the Fourth Folio, *so far*. If *so fare* be accepted, the meaning is—“May you so fare as I would wish to mine enemy.” This is a very unnatural ellipsis. Very probably *fare* was simply a misprint for *farre* : if such a misprint were made in the First Quarto, it would naturally be repeated in the others, and in the First Folio, which seems to have been based on the Fourth Quarto. How the error came to be corrected in the Second Folio we cannot tell. *Farre* (*far*) gives a more natural construction. The meaning probably is—“So far as I may speak to an enemy, I will now speak to you.” Bolingbroke contemptuously refers to and obeys the king’s desire that there should be no friendly intercourse between him

and Norfolk. It is dramatic, and characteristic of Bolingbroke, that he should refer scornfully to the anxious precautionary speech just uttered by the king. Two other interpretations have been suggested. (1) "So far as I can endure to speak to an enemy, I will now speak to you." This is obviously less dramatic. (2) "So far I have spoken to you as to mine enemy, but now I speak without hostility." This is rather feeble ; the ellipsis is very awkward ; and neither of the combatants has yet addressed the other in this scene.

196. *Sepulchre*.—Here accentuated on the second syllable. Usually Shakespeare gives it the modern accent (on the first syllable), as in II. i. 55.

202. *The book of life*.—The heavenly book frequently referred to in *Revelation* as containing the names of those who are to receive happiness in the life after death.

205. *Shall rue*.—Shall have cause to lament that you are what you are : shall suffer through you. Mowbray anticipates Bolingbroke's active hostility to the king. These words dramatically point forward to disaster. There is a touch of tragic irony also : Mowbray does not know how terribly true are his words.

208 ff. It has been suggested that Richard mitigates his sentence upon Bolingbroke out of fear. "The gloomy hint in 205 has frightened him, and he hastens to propitiate Bolingbroke and his friends a little" (Verity). It is more natural to accept the reason given by the king himself : the sentimentalist in him would be moved by Gaunt's sad look, and he would richly enjoy the theatrical announcement.

*Glasses*.—Mirrors.

209. *Aspect*.—Accented on the last syllable, as always in Shakespeare.

211. Another example of compression for the purposes of drama. According to Holinshed this remission of four years was granted afterwards, at Eltham.

214. *Wanton*.—Lively, gay, luxuriant.

215. *Such is the breath of kings* :—There is a certain scornful irony in Bolingbroke's words, as in line 193.

220. *Times*.—Seasons.

*About*.—Round.

222. *Extinct*.—Used in the literal sense, ~~extinguished~~

224. *Blindfold*.—Used actively, “blindfolding men.”

230. *His pilgrimage*.—The slow progress of time.

231. *Current*.—Valid. Current coin is coin that is actually in circulation, “good” coin; and coins are stamped with the king’s image. For the figure compare *sterling*, in IV. i. 264.

232. *Dead*.—An abbreviated absolute construction, for “I being dead.”

233. *Upon good advice*.—After due deliberation. *Advice* is frequently used by Shakespeare for consideration, deliberation, consultation.

234. *Party-verdict*.—A decision which was party to (assented to) Bolingbroke’s banishment. Gaunt was a member of the council, but there is no historical authority for the statement that he actually expressed assent to the banishment of his son. The historical Gaunt was an ambitious, self-seeking man, quite unlikely to display so fine a sense of honour.

239-242. Omitted in the Fifth Quarto and the Folios.

240. *Smooth*.—Palliate.

241. *A partial slander*.—A disgraceful imputation of partiality. *Slander* does not in Shakespeare, as in modern speech, imply *falsity* of accusation.

243. *I look’d when*.—Elliptical: “I looked for the moment when.”

244. *To make*.—In making: a gerundial infinitive.

247. *Bid him so*.—Bid him farewell.

248. STAGE DIRECTION.—“We have here an illustration how the absence of scenery on the Elizabethan stage affected the structure of plays. In a modern play, surely, this scene would end with the king’s exit. The interview

between Gaunt and Bolingbroke would be thrown into a fresh scene. For characters to remain behind and wind up a scene seems unnatural ; it risks an anti-climax. But in the Elizabethan theatre, as there was no curtain to fall and practically no scenery to mark a change of scene, the tendency was to extend a scene instead of starting a fresh one : as if the playwright thought that certain characters might as well stay behind as go off and return. Cf. *A Midsummer Night's Dream*, I. i. 127, where strictly it is an awkward, artificial device to make Lysander and Hermia remain for an interview (which Egeus would naturally wish to prevent), while the Duke and all the other characters, including Egeus, leave the stage. Cf. again the end of the first scene in *King Lear*." (Verity.)

249-50. *Farewell* : since we cannot be with you, write to us.

*What presence must not know*.—What cannot be learnt by our presence with you.

255-7. He is a man of few words. Richard, in such a situation, would probably make a long and eloquent speech full of sentiment and self-pity. Mr. Verity remarks Bolingbroke's generosity in not reproaching his father for assenting in the council to his banishment.

256. *Office*.—Function (speech).

258-264. A dialogue of alternate lines in verse is called by the Greek term *stichomythia*, and is very frequently and powerfully employed in Greek tragedy. It is frequent also in the Roman tragedies of Seneca, and in early English tragedies (such as *Gorbuduc*) written on the Senecan model. It is particularly effective in cases of sententious argument, such as this. Mr. Verity notes that "the most striking instance in Shakespeare of this type of dialogue is *Richard III*, IV. iv. 343-367."

258. *Grief*.—Cause of grief (metonymy : result used for cause).

262. *Travel*.—*Travel* and *travail* (labour, toil, suffering), which are of identical derivation, were indiscriminately used

in Shakespeare's time; and here, and in several other passages in Shakespeare, the senses seem to be combined—"weary journeying." Compare *The Tempest* III. iii. 15; *As You Like It*, I. iii. 134 and II. iv. 75.

264. *Inforced*.—The modern form is *enforced*.

266. *Foil*.—Gold or silver leaf used as a setting for precious stones to increase their brilliance by contrast.

268-293. Omitted in the Fifth Quarto and the Folios.

269. *Remember*.—Remind. Certain verbs which now can be used only intransitively are used transitively by Shakespeare in the sense of *to cause* to perform the action mentioned: *e. g.* *fall* (*cause to fall, drop*).

271-4. Bolingbroke compares himself to one who binds himself in apprenticeship to a craft for a fixed period.

*Passages*.—Journeys—as if travelling were a craft to which he was apprenticed.

273. *Freedom*.—At the conclusion of his term of apprenticeship a man was "made free of" the craft or guild concerned, *i.e.* was licensed to practise that craft.

274. *A journeyman to grief*.—A journeyman was properly a qualified workman hired by the day after the completion of his apprenticeship; here the word seems to mean simply an employee, and to refer to the time of apprenticeship. Thus *journeyman to grief* means *apprentice in grief's service*. There is also the punning sense of *wanderer*.

275. *The eye of heaven*.—The Elizabethans frequently used this phrase for the sun.

279. A line of four feet. It looks as if something had dropped out, since there is no pause to justify the shortening.

279-80. *Think not...king*.—When banishment is unjust, righteousness dwells not with the banisher but with the banished, and thus "banishment" in the truest sense belongs to the former and not to the latter. In *King*

*Lear*, I. i. 175-6, Kent, on being unjustly banished by Lear, says :

Fare thee well, king : sith thus thou wilt appear,  
Freedom lives hence, and banishment is here.

And in *Coriolanus*, III. iii. 118-121, Coriolanus cries to the mob, who are driving him from Rome : " You common cry (pack) of curs !...I banish you....Thus I turn my back : There is a world elsewhere."

282. *Say*—to yourself.

283. *Exil'd*—The verb *exile* is accented on the second syllable in Shakespeare, except that the past participle when used adjectively is accented on the first syllable, as in *Macbeth*, V. vii. 95. For the noun *exile*, see note on line 151.

289. *The presence strew'd*.—The presence-chamber (reception-room) of the king, strewn with rushes, as Elizabethan floors were, even in palaces.

291. *Measure*.—A stately formal dance. (The word was used also for any sort of dance.)

292. *Charling*.—Snarling, growling. The word is onomatopœic. It is not now used.

293. *Sets*.—Holds, esteems.

294. *Fire*.—A dissyllable, as often.

299. *Fantastic*.—Imaginary (qualifying *heat*). It now means "extravagantly fanciful, capricious, eccentric ; grotesque or quaint in design, etc."—Oxford Dictionary.

300. *Apprehension*.—Imagination.

302-3. Replying to Gaunt's words in lines 292-3.

*Rankle*.—Cause a festering wound. To *lance* a wound is to cut it in order to cure it. The sense is : cruel sorrow never makes a more seriously festering wound than when he bites but does not cut right through and make an open wound (whch would heal more easily). Bolingbroke means that imaginary consolations, such as Gaunt has been

suggesting, so far from healing sorrow's wound really make it worse by dulling the sharpness of it : sharp sorrow brings with it a certain relief.

304. *Bring*.—Conduct, accompany.

#### SCENE 4.

1. *We did observe*.—Bagot and Green, to whom these words are addressed, have been speaking to the king of Bolingbroke's behaviour towards the common people.  
*Cousin Aumerle*.—Being the son of the Duke of York, Aumerle was first cousin to the king.

2. *Brought*.—See note on 1. iii. 304.

*High*.—Used ironically.

3-4. *High.....highway*.—Play upon words.

6. *For me*.—On my part.

8. *Awaked...rheum*.—Made the eyes water.

9. *Hollow parting*.—Parting without any genuine feeling in it.

12. *For*.—Since, because. See note on 1. iii. 125.

13. *That*.—My disdaining to profane the word “farewell” by uttering it insincerely. (*Farewell* expresses the wish, “May’st thou fare well.”)

14-15. To pretend to be so overcome with grief that I could not speak.

16. *Marry*.—Frequently, as here, scanned as a mono-syllable. It is a corruption of *Mary* (the Virgin Mary), used as an oath.

20-22. *'Tis doubt...friends*.—He means that he will not let Bolingbroke return to England.

*Doubt*.—A matter of doubt, doubtful.

28. *Craftsmen...craft*.—Play upon words.

29. *Underbearing*.—Enduring.

30. *As 'twere...him*.—As if his purpose were to carry away their affections with him.

31. *Bonnet*.—Commonly used in Elizabethan times for men's headgear.

35. *Our England*.—Richard speaks of England as if it were his personal property.

*Reversion*.—Right of future possession : a legal term. Shakespeare is extraordinarily profuse and accurate in his use of legal and other technical terms.

36. *Next degree in hope*.—He on whom, next after us, their hopes were fixed.

37. *With him go these thoughts*—Let us no more think of these things. *Go* is subjunctive with imperative force.

38. *Stand out*.—Are still in rebellion.

39. *Expedient*.—Immediate.

*Manage*.—The word means management, administration, control. Thus *manage must be made* means “measures must be taken to control the situation.”

42. *Will (go)*.—Verb of motion omitted, as frequently.

43. *For*.—See note on line 12.

45. *Inforced*.—Compelled. Not a modern use.

*Farm...realm*.—To *farm* (taxes or other revenues) is to sell them for a fixed sum, in anticipation, allowing the buyer to take them when collected. (Thus toll-gate dues are farmed in India.) Also *farm* can be used with that in virtue of which the revenue accrues. Here we have the latter construction. The realm is to be farmed. That is, the right of collecting and keeping the various revenues due to the State is to be sold. The buyers were the king's four favourites, Bagot, Bushy, Green and Scrope, who paid a fixed monthly sum, and to each of whom a quarter of the realm was assigned.

48. *Substitutes*.—Deputies, representatives.

*Blank charters*.—Documents which wealthy men were made to sign, promising payment, the space for the amount being left blank and filled in at the pleasure c

the king or his officers. Many citizens, throughout the kingdom, were thus victimised.

49-50. *Whereto they shall subscribe them*.—On which they shall put down the rich men's names. *Subscribe them for* is, as Mr. Verity notes, exactly equivalent to the modern idiom, "put them down for," used with reference to subscription lists.

52. *Presently*.—Immediately. The modern meaning is "very soon."

55. *Taken*.—Attacked by illness.

*Post-haste*.—With all possible haste : an adverbial phrase. A *post* was a speedy messenger, and to *post* was to go with speed. (Both noun and verb had other meanings also.)

58. *Ely House*.—The palace of the Bishop of Ely in Holborn, London.

61. *The lining of his coffers*.—We frequently say that a rich man's "coffers are well lined" (*i.e.* with money). *Lining* is cloth used in the inside of coats, etc : thus there is a play upon words here.

63. *Go visit*.—The *to* of the infinitive was frequently omitted after *go*.

64. *We may make haste...late!*—That he may die so quickly that we shall be too late to find him alive, however quickly we go.

65. *Amen*.—So be it. A pious ejaculation used at the close of a prayer, ironical enough here in assent to this heartless wish.

### Act II, SCENE I.

There is no historical basis for this interview, which is invented by Shakespeare to bring out the heartlessness of Richard and to contrast his utter selfishness with the pure patriotism of Gaunt. For the purposes of this contrast the character of Gaunt is idealised. Further, the un-patriotic conduct which brings about Richard's tragedy is emphasised by the fact that he receives and rejects Gaunt's

solemn warning, given while there was yet time for the king to change his ways.

3. *Nor strive not*.—The double negative, not now admissible, was common in Shakespeare's time. Here it adds emphasis.

9. *Listen'd*.—For this transitive use, compare *Julius Cæsar*, IV. i. 41 : “Listen great things.”

10. *Glose*—“Talk smoothly and speciously, use fair words or flattering language” (*Ox. Sh. Glos.*).

12. *Close*.—A technical term in music—the “cadence,” the conclusion.

13. *Is sweetest last*.—Is sweetest at the end.

16. My last words, fraught with the sadness of death, may yet make him listen.

The Clar. Press editors point out that *undeaf* is not used elsewhere by Shakespeare, but that he uses *deaf* as a verb in *King John*, II. i. 147.

18. The readings are:—

Q. 1. As praises, of whose taste the wise are found

Q. 2. As praises, of whose state the wise are found

Q. 3, 4, 5, Ff. As, praises of his state: then there are found (except that F. 1 has sound).

*Fond* is Collier's conjecture, and the reading of Q. 1 thus emended is probably right. Probably the eye of the printer of Q. 1 was caught by sound in the next line. The old *s* was very like an *f*. The printers of subsequent editions would be puzzled by the line as printed in Q. 1, and make their changes in the attempt to get sense. Delius adopts the reading of the Folios, only changing *found* into *fond* (foolish).

*The wise*.—Even the wise.

19. *Venom*.—Noun used as adjective: poisonous. Compare *The Comedy of Errors*, V. i. 69 : “The venom clamours of a jealous woman,” and *Richard III*, I. iii. 291 : “His venom tooth.”

21-3. It was customary for the young English aristocrat of Shakespeare's time to travel in Italy, and both the dramatists and the moralists of his time make constant reference to the unfortunate influence upon Englishmen of Italian affectation and vice. Shakespeare, as frequently, is guilty of anachronism in this passage : it is not applicable to the days of Richard II.

25. *So*.—Provided that.

*There's no respect how vile.* It is not considered (it does not matter) how vile it is.

26. *Buss'd*.—Whispered.

28. *With wit's regard*.—Against what the understanding sees to be right. *Regard* means estimation, judgment.

31-2. *Inspired.....expiring*.—Play upon words.

33. *Rash*.—Hasty, violent.

36. *Betimes*.—Early.

38. *Light*.—Frivolous.

*Cormorant*.—A sea-bird with a voracious appetite.

39. *Consuming means*.—Having eaten all the food at its command, having exhausted all its resources.

40 ff. The most famous passage in the play, and one of the noblest utterances of English patriotism. It is rightly given to *Shakespeare's* Gaunt to speak, though the historical Gaunt knew little of such feelings. The passage seems to have made a great impression on Shakespeare's contemporaries. It was reprinted in *England's Parnassus* (1600), an anthology from the work of English poets from the time of Surrey. There, by a curious mistake, it is assigned to Drayton : Shakespeare's contemporaries did not realise that none but Shakespeare could have written it.

41. *This seat of Mars*.—England's warlike glory is referred to, Mars being the Roman god of war.

42. *Demi-paradise*.—Half-paradise, well-nigh paradise. Paradise was the garden of Eden, as in the title of Milton's *Paradise Lost*.

44. *Infection*.—Invasion by disease ; or, perhaps, in a more general sense, pollution.

47. *Serves it.....wall*.—Protects it like a wall. *Office* means *function*.

48. *Envy*.—Malice : a common sense in Shakespeare. Similarly *envious* in line 62.

*Less happier*.—This is the only example in Shakespeare of this curious double comparative with *less*, though *more* with another comparative is common.

52. *By*.—By reason of.

53-55. “As far from home” is curiously separated from the correlative words “as is,” etc.

54. *For Christian...chivalry*.—For knightly service in the cause of Christ,—*i.e.* in the Crusades, the Christian expeditions to recover the Holy Land (Palestine) from the Mahomedans.

55. *As is the sepulchre*.—As the sepulchre (the tomb of Christ) is far from home (from England).

*Stubborn Jewry*.—Palestine, the land of the Jews, who stubbornly rejected Christ. The adjective *stubborn* is transferred to *Jewry* from *Jews*. The usual meaning of *Jewry* is “the Jews,” but here it means their country.

56. *The world's ransom*.—Of him (Christ) who, by his death on the Cross, paid man's ransom, *i.e.* reconciled man to God.

59. *Leased out*.—Farmed: see note on I. iv. 45.

60. *Tenement*.—A holding : house or property rented to a tenant.

*Pelting*.—Paltry.

62. *Envious*.—See note on line 49.

63. *Neptune*.—The Roman god of the sea, used here for the sea itself.

64. *With inky.....bonds*.—Referring to the leases by which the land was farmed out, and also to the blank charters (I. iv. 48).

68. *Ensuing*.—Approaching.

70. *Raged*.—If the text is correct the word must mean “enraged,” a sense not found elsewhere. Besides, the line would be very weak. Probably Shakespeare wrote some other word and the printer’s eye was caught by “rage,” the next word but one. Conjectures are—reined, chased, urged, curbed.

73. ff. Some have thought these lines, with their poor word-play, to be unnatural and unworthy of Shakespeare, and therefore spurious. Most commentators, however, have realised their dramatic fitness, and have noted that they are particularly characteristic of Shakespeare. In Shakespeare as in life emotion or excitement finds relief in jest, and it is characteristic of Shakespeare that the kind of jest chosen should commonly be word-play, as here and in III. iii. 140-41, 180 and IV. i. 317. Similarly in *The Merchant of Venice*, IV. i. 281, Antonio, at the moment when things look blackest for him, puns upon the words “with all my heart.” Hamlet, in mingled excitement and sorrow, puns and jests at the most serious moments. Mr. Verity remarks: “It is partly on this principle that the follies of the jester are mingled with the terrors of *King Lear*: they give not only contrast but the relief of those smiles which are so near to tears. Cf. Hazlitt’s remark: ‘The imagination is glad to take refuge in the half-comic, half-serious comments of the Fool, just as the mind under the extreme anguish of a surgical operation vents itself in sallies of wit.’” Such apparent incongruities are of the essence of romantic drama, which does not, like drama of the classical kind, make separate projections of the serious and the comic sides of life, but presents life as it is, a strange mingling of elements.

The play upon Gaunt’s name recurs in *2 Henry IV*, III. ii, at the end, where Falstaff says: “I saw it and told John a Gaunt he beat his own name; for you might have thrust him and all his apparel into an eel-skin.”<sup>a</sup>

73. *Composition*.—Condition, state of body.77. *Sleeping*.—Slothful, heedless.

*Watch'd.*—Kept awake, so as to guard her interests, like a sentry.

78. *All.*—Wholly: an adverb.

79-80. *The pleasure.....looks.*—Other fathers feast upon the sight of their children: in this respect I fast, since you have banished my son.

82. *Gaunt am I.....grave.*—My gauntness fits me for the grave.

83. *Inherits.*—Possesses: a non-modern sense, common in Shakespeare.

84. *Nicely.*—Subtly, fancifully. Or it may mean “triflingly.” Another meaning of the word is “daintily, elegantly,” and there may well be something of this sense here.

85. *No, misery...itself.*—No: this is not mere, cheerful word-play on my part. It is in my *misery* that I make sport by mocking myself (my name). *To mock* is a gerundial infinitive, *in mocking*.

86. *To kill my name in me.*—To destroy my name finally with my death (since you have banished my son from the land).

88. *Flatter with.*—The Folios omit *with*, and *flatter with* is not a modern phrase, but Shakespeare uses it several times. See *The Two Gentlemen of Verona*, IV. iv. 195 and *Twelfth Night*, I. v. 324.

94. *Ill in myself to see.*—I who see being myself ill. Or, possibly, *ill to see* means ill to look upon, i.e. visibly sick. This line can hardly be an Alexandrine, for the second half would be too weak; nor can it be satisfactorily scanned as a pentameter. Many editors omit *to see*, thus reducing the line to a tolerable, though poor, pentameter, and by no means damaging the sense.

95. *Lesser.*—A frequent double comparative in Shakespeare. Cf. line 103.

98. *Anointed.*—See note on I. ii. 38.

98-99. Remain subject to the influence of those favourites who are the cause of all the trouble.

102. *Verge*.—Compass, circle. There may be an allusion to the technical sense of *verge*: “compass or extent of the king’s court, formerly of twelve miles extent, within the jurisdiction of the Lord High Steward of the King’s household.” This would, in a sense, be the limit of the king’s *personal* authority, and therefore of the power of his personal favourites.

103. *The waste*—made by the favourites, the “flatterers.” *Waste* was a legal term for injury done to property by a tenant.

*No whit*.—Not at all : used adverbially.

106. *From forth*.—Away from.

107. *Possess’d*—of kingly power.

108. *Possess’d*.—There is a pun on the sense “possessed by a devil, seized with madness.”

113. *Art thou now, not king*.—This reading, generally accepted, is Theobald’s. The Quartos have *art thou now not, not king*, the additional *not* being an obvious mistake. The Folios have *art thou, and not king*, which is a quite satisfactory reading, but the authority of the First Quarto is superior.

114. *Thy state of law.....law*.—Thy ~~l~~ <sup>l</sup> position is now that of one who is subject to the law. As king, Richard would stand above the law, but he has now become a mere *landlord* by leasing out the country.

115. This is the reading of the Quartos, Richard turning Gaunt’s *thou* upon Gaunt himself. The Folios read :

*Gaunt And—*

*Rich. And thou, a etc.*

The reading of the Quartos is more dramatic, and of course preserves metrical regularity.

*Lean-witted*.—With contemptuous recollection of Gaunt’s play upon his name, Richard suggests that he is as “gaunt” in brain as in name and body.

119. *His*.—Shakespeare uses three forms of the neuter possessive—*his* (the commonest), *it*, and *its*. The last two are similar in frequency. *Its*, which alone is now used, was just coming into use in his time.

122. *Roundly*.—Without check. “‘Round’ is applied in Shakespeare to uninterrupted movement and unqualified speech. Both meanings combine here.” (Clar. Press editors.)

125. *For that*.—See note on I. iii. 12<sup>e</sup>.

126-7. *That blood.....caroused*.—There was a traditional belief that young pelicans fed on blood from the heart of the mother bird. Cf. *Hamlet*, IV. v. 144-6:

“ To his good friends thus wide I'll ope my arms ;  
And, like the kind life-rendering pelican,  
Repast them with my blood.”

131. *Respect'st not*.—Dost not regard, scruple about.

133. *Crooked*.—Bent, bowed down.

*Crop*.—Time is frequently represented as a reaper with a sickle, mowing down men; and *crooked* in the previous line may have made Shakespeare think of this sickle and thus suggested the figure of “cropping.”

135. *Die not shame with thee!*—May thy shame survive thee, may it be immortal.

136. *Hereafter*.—Possibly, “in the life beyond the grave.” This sense would fit well with that of the preceding line.

139. *Sullens*.—Moroseness, ill-temper. Shakespeare nowhere else uses it as a noun.

140. *Become*.—Be fit.

141. *Majesty*.—As often, pronounced as a dissyllable, the *e* being slurred over.

143-5. *Holds you dear...so his*.—*Harry Duke of Hereford* is objective, and York refers to Gaunt’s love for Hereford. But Richard, deliberately misunderstanding, takes it a

nominative, the reference thus being to Hereford's love for Richard. Thus he says: "True: Gaunt loves me as much as Hereford does" (*i.e.* not at all).

148-9. Short lines, suiting the abruptness of the question and the reply. Many print as one line. That line lacks a syllable. Some would therefore pronounce *Nay* as two syllables, but it is more natural to think of the time as filled in by a pause before Northumberland breaks the sad news. But even this is unnecessary: when a line is divided between two speakers it is frequently incomplete. The audience would not notice this, and Shakespeare's plays were written for them, not for readers.

155. *Must be*.—Must be spent, must eventually end. Some editors erroneously interpret "must still go on."

157. *Supplant*.—Get rid of. The modern meaning is "oust and take the place of, especially by underhand means." (Oxford Dictionary).

*Rug-headed*.—Rough-headed, shaggy-haired. *Rug* was a rough, coarse sort of cloth material and also a cloak or coverlet made of this material. Such cloaks seem to have been used in Ireland.—Spenser, in his *View of the State of Ireland*, says: "They have another custom...that is the wearing of mantles and long glibbes, which is a thicke curled bush of haire, hanging dawne over their eyes, and monstrously disguising them." (Quoted by Clar. Pr. editors.)

*Kerns*.—Light-armed Irish foot soldiers. A *kern* was "a kinde of footeman, sleightly armed with a sworde, a targett of woode, or a bow and sheaf of arrows with barbed heade, or els 3 darteres" (Dymmok, 1600, quoted in *Ox. Sh. Gl.*).

158-9. *Where no venom.....live*.—There are no snakes in Ireland, and no doubt there is an allusion here to the tradition of their expulsion by St. Patrick.

159. *Have*.—Capell, in changing *have* to *has*, has been followed by many editors, but all the Quartos and Folios read *have*, which can be justified in no fewer than three

ways. Supposing *venom* the subject, (1) it may be taken as meaning "venomous creatures," and thus plural in sense; or (2) the plural *they*, intervening between subject and predicate, may, as often in Shakespeare, have altered the number of the latter. Thirdly, it is possible to take *they* as the actual subject of *have*. In the first two cases *but* would have the meaning *except* (a common sense in Shakespeare), while in the last case it would have its ordinary adversative force: in any case, of course, it is a conjunction, not a preposition.

160. *For*.—Again a subordinating conjunction.

*Ask*.—Require.

*Charge*.—Expense.

165. *Suffer wrong*.—Tolerate Richard's wrong-doing.

167. *Gaunt's rebukes*.—Richard's ill words to Gaunt, lines 115 ff.

*England's private wrongs*.—The wrongs done by the king to private citizens.

168-9. *The prevention.....marriage*.—Holinshed tells that Bolingbroke, in exile, was warmly received by King Charles of France, and would have been given in marriage the only daughter of the Duke de Berri, the uncle of Charles, but for Richard's interference.

169. *My own disgrace*.—Holinshed remarks York's patience though the murder of his brother Gloucester, the banishment of his nephew Hereford and many other injuries "touched him very néare."

171. *Bend one wrinkle on*.—Frown on.

174. *Was never lion (which) rag'd*.—The relative, as frequently, is omitted.

178. *Aeaccomplished with*.—Literally equipped with. When he was of your age. "Richard was at this time thirty-two years old. His father was sixteen when he fought at Crecy (1346) and twenty-six at Poitiers (1356)." (Clar. Pr. editors).

186. *Compare between*—you and your father.

189. *Wihal*.—With this (your not pardoning me).

190. *Gripe into your hands*.—Clutch at and greedily hold in your hands. Cf. 1 *Henry IV*, V. i. 57 : “To gripe the general sway into your hand.”

191. *Royalties* appears to mean “the possessions and privileges appertaining to a member of the royal family.” (Clar. Pr. editors.).

192. *Live*—to succeed to that which was his father’s.

197. *Charters*.—Acknowledged rights.

198. *Ensue*—Follow. A rare transitive use.

203. *Call in*.—Recall, cancel.

*Letters patents*.—Official documents, conferring privileges and open (patent) to public inspection. *Patents* is an adjective, and now-a-days the phrase is, of course, *lettres patent*. Shakespeare sometimes added the plural termination *s* to adjectives agreeing with plural nouns ending in *s*. Such a double plural was particularly natural in a phrase derived from Norman French. This one recurs in II. iii. 130, and is used by Holinshed.

204. *Attorneys-general*.—Persons empowered to act for one in *all* one’s legal affairs.

204.5. *Sue his livery*.—On the death of one who held lands by feudal tenure, if his heir was not of full age he became a ward of the suzerain (the king), the latter holding the property. If, however, he was of full age, or when he afterwards arrived at full age, he had the right to institute a suit that “the king’s hand should be taken off” the property and it should be *delivered* to him. This was called “suing his livery” (suing for *delivery* to him of the property).

205. *Deny*.—Refuse, decline.

*His offered homage*.—The feudal tenant had to perform certain acts of homage to his lord, and Richard’s declining of this homage would imply non-recognition of Bolingbroke’s rights as tenant.

214. *By*.—With reference to.

215. *Events*.—Results, outcome (the original, Latin meaning).

216.—*The Earl of Wiltshire*.—Treasurer of England. He was beheaded by Bolingbroke at the time represented in III. i. 1-35.

218. *See*.—Attend to, as in *Antony and Cleopatra*, V. ii. 366-7:

“Come, Dolabella, see  
High order in this great solemnity.”

The modern phrase is “see to.”

*Business* is pronounced here as a trisyllable. Cf. *Julius Caesar*, IV. i. 22:

“To groan and sweat under the business.”

*To-morrow next*.—*Next* is pleonastic. The phrase occurs nowhere else in Shakespeare.

219. *Will for*.—Will set out for: omission of verb of motion.

225. Here, as at I. iii. 249, a new scene would now seem more natural. There is a considerable interval of time. Gaunt died on February 3, 1399, and Bolingbroke landed in England in July 1400. Here we have another example of concentration for dramatic purposes. There is a dramatic gain in introducing news of Bolingbroke's return here. It suggests Bolingbroke's promptitude of action; and—more important—the fact that Richard's ill-treatment of Gaunt and his seizure of Gaunt's (and Bolingbroke's) property is immediately followed by the coming of Bolingbroke emphasises the working of nemesis and the ethical aspect of Richard's fall.

229. *Great*.—Pregnant (with speech).

240. *In him*.—In his case, in his person.

*Moe*.—More. *Moe* is now disused. Formerly it was used as the comparative of *many*, and *more* as the com-

parative of *much*: i.e. *moe* had reference to number, *more* to size. *More* now fulfils both functions.

243-4. *What they will inform 'gainst any of us.*—What information they will lay against any of us. Not a modern construction with *inform*.

245. *Prosecute.*—Follow up, take action upon. The word could not now be used to govern “information” or “accusation.” Its modern uses are: “Follow up, pursue (inquiry, studies); carry on (trade, pursuit); institute legal proceedings against (a person).” (Oxford Dictionary.)

243. *Pill'd.*—Stripped, plundered. “Probably from Latin *pilare*, make bare of hair” (Ox. Dict.). Now disused: the connected noun *pillage* is used also as a verb in this sense.

248. The line does not scan, and the words “quite lost their hearts” are repeated in the next line. The omission of *quite* would restore the metre. The repetition would remain, but seems Shakespearean: *quite* in the second line adds emphasis and justifies the repetition. The mistaken insertion of *quite* in the first line would be natural enough, the printer’s eye being caught by the next line.

251. *Blanks.*—The blank charters referred to at I. iv. 48.

*Benevolences.*—Forced gifts or loans. According to Holinshed the word was first used in this sense in 1473, with reference to the exactions of Edward IV. If so, its use is an anachronism here.

252. *O'God's name.*—So the Folios: the Quartos have “a God’s name.” *O'* is an abbreviation of *on* (in). *A* may be a corruption of *i'* (in).

253. *Hath.*—It is unnecessary to alter this, with Rowe, into *have*: the singular verb with plural subject is frequent in Shakespeare.

254-5. *Basely yielded.....blows*—Examples are the treaty made with France in 1393 and renewed in 1396, and the cession of Brest to the Duke of Brittany in 1397.

255. An Alexandrine. The Folios omit *noble*, doubtless to reduce the line to a pentameter ; but Alexandrines are not infrequent in this play.

256-7. *Hath.....farm*.—See note on I. iv. 45.

258. *Broken*.—Identical in meaning with *bankrupt*.

259. *Hangeth*.—Singular verb—the more natural because *reproach* and *dissolution* combine to express a single idea, “disgraceful ruin” (Verity). See note on line 253, and cf. II. ii. 113 and 115.

266. *Sit sore*.—*Sit* suggests weight, and *sore*, adjective for adverb, means grievously, heavily.

267. *Strike*.—Strike sail, lower sail.

*Securely*.—Without heed, carelessly : the derivation sense. Cf. V. iii. 43.

269. *Unavoided*.—Unavoidable : a frequent use of the suffix *ed* in Shakespeare. Shakespeare uses *unavoided* in three other places, always with the meaning *unavoidable*. See i *Henry VI*, IV. v. 8 ; *Richard III*, IV. i. 55 and IV. iv. 218.

273. *Tidings...is*.—Tidings, here used as a singular, is usually plural in Shakespeare. Cf. III. iv. 80. It may be used either as singular or as plural in modern speech.

280. Irregularity of scansion was allowed in lines containing proper names. Cf. the following lines.

281. *That late, etc.*.—Evidently a line has dropped out after 280, for it was not Lord Cobham that escaped from the house of the Duke of Exeter, but Thomas, the son and heir of Richard, the late Earl of Arundel. Further, mention of Richard, Earl of Arundel, is necessary since “his” in line 282 refers to him : he and the Archbishop were brothers. Thus Malone supplies a line which at any rate makes satisfactory sense :

The son of Richard Earl of Arundel,

H. N. Hudson suggests, instead :

The son and heir to th' Earl of Arundel,

For, he says, "Richard is not found in Holinshed, and is quite unnecessary, since the phrase 'the son and heir' is quite Shakespearian without naming the individual."

283. *Sir John Ramston.*—Holinshed speaks of Sir Thomas Ramston, and the fact that *Thomas* would make this line scan better suggests that *John* may be a corruption.

285. *Furnish'd.*—Equipped.

*Bretagne.*—Brittany.

286. *Tall.*—A common Elizabethan epithet for a ship, in the sense of goodly, noble. Similarly the word was applied to men in the sense of fine, doughty, valiant.

*Men of war.*—Soldiers. In modern English the phrase means warships.

287. *Expedience.*—Expedition, haste. Cf. *expedient* in I. iv. 39.

289. *Had.*—Had touched, would have touched: conditional subjunctive.

289. *Stay.*—Transitive: await.

292. *Imp out.*—A term from falconry, to repair by grafting. To imp a bird's wing was to graft on a new feather or piece of feather to replace a lost part.

293. *Redeem.....crown.*—Buy back, as from a pawnbroker, the crown, sullied by having been thus pledged. As a man receives money from a pawnbroker, leaving some article as pledge for repayment, so Richard has received money from his favourites, giving them in return the king's right of collecting taxes, *i.e.* has pledged with them, as it were, the privileges of the crown. (See I. iv. 45.) An article is said to be redeemed from a pawnbroker when its owner refunds the money lent in lieu of it and receives it back. *Broking pawn* is a peculiar phrase, meaning the state of being pledged in the hands of the pawnbroker. "The verb 'to broke' is rare; the participle 'broking' still rarer." (Clar. Press editors.)

294. *Gilt.*—Brightness.

296. *In post*.—With speed.

*Rarensburgh*.—This had been an important port at the mouth of the Humber. “ In 1346 it had suffered so much from the inroads of the sea that the merchants residing there removed to Hull. The high tides of 1357 and subsequent years swept away nearly all that remained of the town, and but few vestiges of the ancient port could have been left at the time of Bolingbroke’s landing. In 1471 Edward IV. also landed there, after his brief exile in Holland.” (Kolfe.)

300. *Hold out.....there*—If my horse does not break down, I will etc.

#### SCENE 2.

3. *Heaviness*.—Sadness, depression of spirits.

12. *Nothing*—Nothing substantial: a premonition of grief, not a present reality.

14-15. *Each substance.....is not so*.—Every real grief brings with it many unreal, imaginary griefs.

15. *Which shows*—Each of which seems. In Shakespeare the relative frequently takes a singular verb though the antecedent be plural, “ perhaps because it does not signify by inflection any agreement in number and person with its antecedent.” (Abbott, 247.)

16-18. Just as the eye, when blinded with tears, seems to see many objects instead of a single thing, so also in sorrow the mind imagines many causes of grief though there be but one.

16. *Glazed*.—Covered as with a film.

17. *Entire*.—Unmixed, pure: thence, single.

18. *Perspectives*.—In Shakespeare’s time *perspective* was used for a picture or puzzle arrangement so constructed as to appear distorted when seen from certain points of view. The sort of perspective meant in this passage is illustrated by a passage, quoted by Staunton, from Plot’s *Natural History of Staffordshire* (1686)—“ At the Right Honourable

the Lord Gerard's at Gerards Bromley, there are the pictures of Henry the Great of France and his Queen, both upon the same indented board, which if beheld directly, you only perceive a confused piece of work ; but if obliquely, on one side you see the king's and on the other the queen's picture." In recent years various firms have used "perspectives" for purposes of advertisement, notably the proprietors of "Sunlight Soap," who displayed along the railway lines in Britain certain signs covered with parallel vertical projections. On the signs themselves was painted "SUNLIGHT SOAP," this being visible when one stood opposite to the sign. On the left side of the projections was painted another inscription, and another on the right, so that when passing the sign one read in succession "LESS LABOUR," "SUNLIGHT SOAP," "GREATER COMFORT."

18-20. *Which.....distinguish form.*—Which, when looked at from the front, give a confused impression, but, looked at from the side, reveal a distinct form.

21-22. *Looking.....wail.*—If you look straight at Richard's departure, and thus get a true view of it, you will find there no grief except *himself* (that is, the loss of him). The imaginary griefs arise from a sidelong, distorted view.

22. *Find.*—It should, strictly, be *finds*, since *your majesty* is third personal : the construction is according to sense, since *your majesty* means *you*.

*More than.*—Besides.

23-4.—*Which.....is not.*—It seems customary to take *which* as referring to *shapes of grief* in the preceding line, its antecedent being either *grief* or the idea of a "collection of apparent griefs." The meaning then is that what to a sidelong, too imaginative, view seem real griefs are, when seen straight and truly, mere shadows of what to that sidelong view they had appeared. The straight view discerns that they are unrealities, the only reality being the single grief at the loss of Richard. Surely, however, it is more natural to take *departure* in line 21 as the antecedent of *which*. The sense is essentially the same, and the grammar more natural.

## 25. An Alexandrine.

*More's not seen.*—There is no other real cause for tears.

29. Probably not an Alexandrine. The pronunciation would be : “ Persuades me 't 's otherwise.”

31. *On thinking.*—When I am thinking. Johnson proposed *in* for *on*: an unnecessary change, not altering the sense.

*On no thought I think.*—I have no real, substantial thoughts : there is no true cause for grief in my mind.

33. *Conceit.*—Imagination.

34. *'Tis nothing less.*—That is just what it is not (there is nothing that it is in less degree than imagination). In modern English the words would have the opposite meaning,—“ that is just what it is : it is *no less than* imagination.”

*Still.*—Always.37. *Hath.*—Hath begot.

38. *'Tis in reversion...possess.*—My possessing a cause of grief will come to pass only in the future. My grief is anticipatory. For *in reversion* compare I. iv. 35.

40. *Wot.*—Know.

43. *'Tis better hope he is.*—That he *has* embarked is rather to be hoped for.

44. *His designs crave haste.*—His purposes require haste.

*His haste (craves) good hope.*—His haste demands good hope, ought to be hoped for. The verb *crave* is used in slightly different senses with its two subjects.

46. *Retired.*—Brought back. The word can still be used transitively in the sense of “order (troops) to retire.”

49. *Repeals.*—Recalls from exile. Cf. IV. i. 87.50. *Uplifted arms.*—Weapons taken up in his cause.

52. *That is worse.*—That which is worse. *That* is the demonstrative pronoun, and is in apposition with the statement made in lines 53-5. “ This omission of the relative

may in part have been suggested by the identity of the demonstrative *that* and the relative *that*—

'We speak *that* (dem.) *that* (rel.) we do know, may naturally be contracted into—

'We speak *that* we do know.' (Abbott, 244.)

57. The readings are :—

Q. 1. And all the rest revolted faction traitors?

Q. 2, F. 1, F. 2. And the rest of the revolted faction traitors?

F. 3, F. 4. And the rest of that revolted faction traitors

The first reading may be correct, *rest* being used adjectivally,—“remaining.” It is difficult, however, to find a parallel to this use. “The remainder biscuit” (*As You Like It*, II. vii. 39) is pointed to by several editors, but is a much more natural usage. It is quite possible that the Folios are right. The difference between the Folios themselves is of no importance.

58-61. Holinshed writes: “Sir Thomas Percy, Earle of Worcester, Lord Steward of the kyngs house, either being so commaunded by the King, or else upon displeasure (as some write) for that the King had proclaymed his brother the Earle of Northumberlante Traytor, brake his whyte staffe, which is the representing signe and token of his office, and without delay wente to Duke Henry. When the kyngs seruauntes of housholde sawe this (for it was done before them all) they dispersed themselves, some into one countrey, and some into an other.”

59. *Broke*.—Such curtailed forms of participles ending in *en* were common in early English and were frequently used by Elizabethan writers. (See Abbott, 343.)

62-66. She returns to the metaphor of lines 10-11, but changes it by making herself, not fortune, the mother of the sorrow, which is identified with Bolingbroke, the cause of it.

63. *Heir*.—Child.

64. *Prodigy* means an omen, portent, hence that which is unnatural, distorted, monstrous. Here both suggestions may be present, and the meaning be "a hideous and ominous child."

69. *Cozening*.—Cheating, deluding.

70. *Parasite* means literally one who eats beside another, thus one who flatters a rich man in order to get meals and other benefits from him.

71. *Dissolve*.—Loosen (the literal sense of the word).

*Bands*.—Bonds.

72. *Lingers*.—Causes to linger, protracts.

*In extremity*—of suffering.

74. *Signs of war*.—Armour, referring to the gorget, a piece of armour protecting the throat (gorge).

75. *Careful*.—Anxious (full of care).

76. *Comfortable*.—Used in an active sense, "comforting." Many adjectival terminations, particularly *ful*, *les*, *ble* and *ive* were used by Shakespeare with both active and passive force. (See Abbott, 3.)

79. *Crosses*.—Trials, afflictions: from the idea of the cross of Christ.

80. *He*.—This redundant use of the pronoun is more common after a proper noun. (See Abbott, 243.)

82. *Underprop*.—Support, as a prop supports a structure from beneath.

84. *Now comes...made*.—Now he must pay the penalty for his former self indulgence. The epithet *sick* is "transferred" from the sufferer to the time of suffering.

85. *Now shall he try*.—Now he will have to put to the test.

86. "Aumerle had gone to join Richard at Dublin"\*(Verity, referring to Holinshed).

87. *So!*—So be it.

88. The line may be an Alexandrine, but may be scanned thus as a pentameter:—

Thě nōblēs | they <sup>are</sup> flēd, | thě cóm | mōns théy | are  
cold.

Another suggestion is that the second *they are* is wrongly inserted: if those words were omitted the line would end with the emphatic alliteration *the commons cold*.

90. *Sirrah*.—“ Ordinary form of address to inferiors ” (*Ox. Sh. Glos.*).

91. *Presently*.—Immediately. (The modern meaning is *very soon*.)

*Pound*.—Not now used as a plural.

92. *Hold*.—Here ! take this !

*Take my ring*—to authenticate the message.

93. *Forgot*.—See note on *broke*, line 59.

95. *To report*.—In reporting: a gerundial infinitive.

96. *Knave*.—“ Boy or lad employed as a servant ; male servant or menial in general ” (*Ox. Sh. Glos.*). The word has now degenerated in meaning.

97. Mr. Verity notes that the Duchess of Gloucester died some months after this time, and not at Plashy (which is mentioned here to keep unity with I. ii. 66) but at Barking. He adds,—“ The object of mentioning her death here is to emphasise the impression of the tide of trouble which is overwhelming the royal house.” In particular it is to add to the sorrows and perplexities of the incapable York.

98. (I pray) *God for his mercy* !

101. *So my untruth.....to it*.—Provided that no disloyalty on my part had provoked him to it.

102. *My brother's*.—Gloucester's.

103. Q. 1. *are there no posts*

Q. 2, 3, 4. *are there two posts*

Ff. *are there posts*

The reading of the First Quarto is obviously right, and is corrupted in the Second and remaining Quartos. The editors of the First Folio, seeing that *two* was wrong and not having Q. 1 before them, did their best to set matters right by omitting *two*. They thus secured, also, easy scansion, *Ire* being taken as two syllables. Accepting the reading of Q. 1, we may scan by placing *What* as a separate line and taking *Ire* as two syllables, but it is much better to take the accented syllable *What* as a complete foot, *Ireland* as a dissyllable, and *lond* as a hypermetrical syllable (feminine ending). This exactly suits the exclamatory style used by York in his agitation, which is further suggested in the irregularity of the metre from line 108 to the end of the speech.

*Posts* —Swift messengers.

105. *Sister*.—“This is one of Shakespeare’s touches of nature. York is talking to the Queen his cousin, but the recent death of his sister is uppermost in his mind” (Steevens). The duchess was his sister-in-law, his brother’s wife. The queen was his cousin in the wide sense of the word (see note on I. i. 28), being the wife of his nephew, the king.

*Would say*.—Wish, mean, to say.

108. Scan by taking *gentlemen* as a dissyllable and eliding *i* in *if*. We have followed the Oxford text of Mr. W. J. Craig in including in this line the words *If I know*, which in the early editions and most modern ones begin the next line.

110. *Thrust disorderly*.—Steevens’ emendation. The early editions have *disorderly thrust*, but the emendation has been generally accepted.

111. The line may be scanned by allowing the pause after *me* to count as a syllable, or by dwelling on *Both* and considering it a complete foot.

113. *Bids*.—Singular verb with plural subject. See note on II. i. 253.

114. This line could be scanned if *Is* could be sufficiently stressed to count as a complete foot, but this would be very unnatural : it is better simply to consider the line as incomplete. The Clarendon Press editors suggest that the whole passage from *If I know* down to *to Plashy too* " perhaps might be printed as prose." This seems unjustifiable, since there is practically no prose in the play, and since the passage contains a number of easily scanned lines of verse. But it is allowable to say of certain lines that they are unscannable, the broken metre indicating the agitation of the speaker.

115. *Kindred*.—Kinship.

*Bids*.—Another instance of singular verb with plural subject. The construction is the more natural here since the subject contains but a single idea—that of kinship working upon conscience. See note on II. i. 259.

116. *Cousin*.—He addresses the Queen.

117. *Dispose of you*.—Place you in safety. See III. i. 36.

119. *Berkeley*.—Berkeley Castle.

120. *I should to Plashy*.—Verb of motion omitted, as frequently.

122. *At six and seven*.—In confusion. The idea is that of the contradiction between an even and an odd number. The modern phrase is "at sixes and sevens."

123. *Sits fair*.—Blows steadily in a favourable direction. *Sit*, used of the wind, suggests steady pressure. "The expression would not be used of a light or variable wind" (Clar. Press editors). Compare II. i. 266.

124. *Power*.—Troops.

126. *All*.—Altogether, an adverb.

*Unpossible*.—The modern form is *impossible*. The Elizabethans used *un* in many words where we use *in* or *im*: e.g. *unperfect*, *unprovident*, *unactive*. Conversely they frequently used *in* for our *un*. See Abbott, 442.

127-8. The friendship between the king and us brings us the hatred of his enemies.

128. *Those love not*.—Omission of the relative: those who.

129. *The wavering commons*.—The fickle common people.

132. *Wherein*.—In their hearts.

133. *Them*.—The hearts of the commons.

*So do we*—stand condemned.

137. *Office*.—Service, help.

138. *Hateful*.—See note on line 76. It is hard to say whether the meaning of *hateful* here is active ("greatly hating") or passive ("greatly hated") : either would be appropriate.

142. *Presages*.—Presentiments. Nowadays this word, as noun, is accented on the first syllable, but as verb on the second syllable. Here the noun has the accent on the second syllable: it occurs in only two other places in Shakespeare's verse, and there is accented on the first syllable.

144. *Thrives to beat back*—Succeeds in beating back. *Thrive* cannot now be followed by an infinitive.

146. Counting the grains of sand and drinking up the sea were proverbial figures for impossible tasks.

147. *Where*.—Whereas.

149. *I fear me*.—An old reflexive construction, frequent in Shakespeare's time: I am afraid.

### SCENE 3.

5. *Draws.....makes*.—Singular verb with plural subject. Here, as in II. i. 259 and II. ii. 113 the two subjects unite to form one idea.

7. *Delectable*.—Accented in modern times on the second syllable but here on the first. This is in accordance with Shakespeare's custom of placing the accent on the last

syllable but three in words ending in *able* of more than three syllables. (Clar. Press editors.)

9. *Cotswold*.—The range of hills referred to in line 4.

12. *Tediousness and process*.—Long and tedious course: a hendiadys. *Process* means “long course,” with a suggestion of weariness.

15. *To joy*.—To rejoice, be happy. Shakespeare used this verb transitively also, e.g. in V. vi. 26.

20 ff. We have here a succession of metrically defective lines. This is not uncommon in Shakespeare, whose “language often hovers uncertainly between prose and verse” (Clar. Press editors). Such lines suit a scene of abrupt greeting and hurried enquiry.

27. See II. ii. 58.

29. An Alexandrine, with a hypermetrical syllable at the end.

34. *Power*.—Forces.

41—4. In *I Henry IV* we find Percy among the bitterest enemies of Henry IV (Bolingbroke). In that play, I. iii. 239-255, he refers to this first meeting with “this vile politician, Bolingbroke,” “this king of smiles,” “this cozener,” who made fair promises and broke them.

42. *Raw*.—Immature.

44. *Approved*.—Tried and tested.

52. *Men of war*.—See note on II. i. 286.

56. *Estimate*.—Estimation, standing.

59. *Wot*.—Know.

61. *Unfelt*.—Not felt by you, not conferring any rewards upon you.

*More enriched*.—When they (my thanks) become richer, when I am able to reward you.

62. *Love* stands for *love's*, the possessive inflection being supplied from *labour's*. See note on I. iii. 3, and Abbott, 397.

66. An *infant* in the legal sense is a "minor,"—one who has not yet "attained his majority," "come of age," i.e. one who is not yet twenty-one. A minor cannot inherit.

70. *Is—to Lancaster*.—The Quartos and Folios print without a dash. With the dash the meaning is, "I reply that your message is to *Lancaster*," i.e. you must give me that title. Without the dash it is, "I will answer to no title save that of *Lancaster*." In both cases it is essentially the same. Bolingbroke insists on the title *Lancaster* as implying recognition of his heirship to his father, one of whose titles this was (I. i. 1).

75. *Title*.—Capell suggested *tittle*, and even if Shakespeare did not write this he probably intended a play upon the two words.

76. *What lord you will*.—By whatever title you desire to be called.

78. *Prick*.—Spur. So in II. i. 208.

79. *The absent time*—The time of the king's absence.

80. *Self-born*.—This is the reading of the Third and Fourth Folios, all the earlier editions having *self-borne*. The two words, however, were interchangeable when the Quartos and Folios were printed. It is well, therefore, to adopt the modern spelling of whichever seems intended, and *born* gives the better sense. It goes closely with *native*, and means "born of this very country, home-sprung." Some give it the meaning "begotten of yourself," i.e. taken up for selfish, not patriotic, purposes. If *self-borne* (carried, uplifted, in your own interests only) is adopted, the meaning is identical with the latter interpretation, and, like it, misses the connection with *native*.

84. *Duty*.—Display of respect.

*Deceivable*.—Deceptive, treacherous. The Suffix *able* is now almost invariably passive in sense.

87. Do not call me "gracious" or "uncle." For the cognate objects, compare *Romeo and Juliet*, III. v. 153

"Thank me no thankings, nor proud me no prouds."

91. *A dust.*—A particle of dust.

94. *Pale-faced.*—A good example of prolepsis; the pallor is a result of the frightening.

95. *Ostentation.*—Display.

*Despised.*—Despicable. See note on II. i. 269.

99. *Lord.*—Master, possessor.

100-2.—No historical authority for this statement has been found.

101. *Mars.*—The Roman god of war.

104. *Palsy.*—The word literally means *paralysis*, but here, as frequently, means simply utter weakness.

*Chastise.*—Accented on the first syllable, as practically always in Shakespeare. The accent is now placed on the second syllable, but on the first in the noun *chastisement*.

107. *On what condition stands it?*—*Condition* here means *characteristic, quality*, and the question means, “what is the *nature* of my fault?” Johnson proposed to substitute *in* for *on*, since Gaunt uses *in* in the next line; but the two prepositions are cognate, and are very similarly used in Shakespeare.

109. *Detested.*—Detestable. See note on line 95.

112. *Braving.*—Defiant, “with something too of the notion of *bravado*” (Verity).

114. *For Lancaster.*—Either “in the character of Lancaster” or “to assert my claim to the title and rights of Lancaster.”

116. *Indifferent.*—Impartial: not the modern meaning.

120. *Royalties.*—See note on II. i. 191.

122. *Unthrifys.*—Prodigals, spendthrifts.

123. *If that.*—See note on I. iii. 125.

123-4 Bolingbroke argues that he has as much right to the title “Lancaster” as Richard has to his kingship: each

is a matter of inheritance. York himself had urged precisely this argument upon Richard in II. i. 199-200.

126. *Trod*.—Shakespeare often uses the curtailed forms of participles ending in *en*. See Abbott, 343.

128. *Rouse*.—A technical term in hunting for driving an animal from its resting-place.

*Chase them to the bay*.—Pursue them till they are “brought to bay,” i.e. till they are so weary that, in despair, they turn upon their pursuers.

129-30. See notes on II. i. 202-5.

129. *Denied*.—Refused permission.

131. *Distraint'd*.—Forcibly seized: a legal term.

134. *Challenge law*.—Claim that the law may be carried out.

*Attorneys*.—Agents, deputies. See note on II. i. 204.

136. *My inheritance of free descent*.—That inheritance which is mine by virtue of indisputable descent.

*Free*.—Free from any flaw, unchallengeable.

137. *Abused*.—Injured, unjustly treated.

138. *It stands your grace upon*.—It is incumbent upon, the duty of, your grace. Compare *Richard III*, IV. ii. 58-59:

“ It stands me much upon

To stop all hopes whose growth may damage me.”

143. *In this kind*.—In this way.

*Braving*.—As in 112.

145. *Find out right with wrong*.—Find (obtain) his rights by wrongful means.

149. *But for his own*.—Merely to gain his personal rights.

152. *The issue of these arms*.—What will result from his thus taking up arms.

154. *All*.—Either an adverb meaning *altogether* and modifying *is ill left* (in which case *power* is the subject) or

a pronoun, meaning *everything* and being the subject of  
*is ill left*.

*Ill left*.—*Ill provided, left inadequate.*

156. *Attach*.—Arrest.

159. *Neuter*.—Neutral. Compare line 70.

165. *Bagot*.—At II. ii. 141, Bagot announces his intention of going to Ireland; and Holinshed says that he did so. Holinshed does not mention him as one of those who sought refuge at Bristol.

*Complices*.—Accomplices. The simple word is not now used.

166. *The caterpillars of the commonwealth*.—The despicable, worm-like creatures that prey upon the state.

167. *Which* was frequently used for the masculine or feminine in Shakespeare's time.

168. The Clarendon Press editors consider this an Alexandrine, but perhaps it is more natural to elide *i* in *it* and pronounce *I will* as *I'll*.

170. *Nor friends....are*—Cowden Clarke interprets: “Neither as friends nor as foes are you welcome to me... York feels himself unwilling to receive them as friends, and unable to cope with them as foes.” Professor Herford says: “York will be neutral and ‘welcome’ the new-comers, provided they meet him on the same terms, ‘nor friends, nor foes.’ The previous and following lines indicate his motives.” Perhaps a more natural meaning than either of these is simply: “To me you are neither friends nor foes, and I welcome you.”

#### SCENE 4.

1 ff. Holinshed says that Salisbury raised an army of forty thousand men for the king, that a rumour spread among them that the king was dead, and that after waiting for fourteen days they dispersed. He also points the moral: “The king's lingering of time, before his coming over, gave opportunity to the duke to bring things to passe as he could have

wished, and tooke from the king all occasion (opportunity) to recover afterwards anie forces sufficient to resist him."

2. *Hardly*.—With difficulty.

8 ff. Holinshed writes: "In this yeare in a manner throughout all the realme of England, old baie trees withered, and, afterwards, contrarie to all mens thinking, grew greene again ; a strange sight, and supposed to import some uaknowne event." The withering of bay-trees (laurel-trees, the branches of which symbolised victory) was held peculiarly ominous. The Welsh, being Celts, are highly imaginative and superstitious, and thus the enumeration of omens is appropriate in a Welsh mouth. It serves to elevate the tragedy, to suggest that "heaven has a hand in these events," and to create an atmosphere of awe and mystery. Shakespeare likes to give human tragedy a mysterious supernatural background; and frequently suggests the working of supernatural forces, good and evil, influencing men and their affairs though never infringing the freedom of the human will. Of this passage Johnson remarks: "This enumeration of prodigies is in the highest degree poetical and striking."

9. *Meteors*.—Compare *I Henry IV*, II. iv. 355—7.

10. *Looks bloody on the earth*.—Presents to the earth a bloody "aspect," thus suggesting that there will be bloodshed on earth. *Looks* was an astrological term, suggesting the "influence" upon earthly affairs of a star or planet when it had a certain "look," i.e. was seen in a certain "aspect."

11. *Lean-look'd*.—With lean looks, lean-looking.

14. Before to enjoy understand in hope from in fear in the previous line.

17. *As well assured*.—Being thoroughly convinced.

21. *Thy sun*.—The sun of thy prosperity.

*Weeping*.—The figure is that of a dark, rainy sunset.

22. *Witnessing*.—Bearing witness to, prophesying.

24. *Crossly*.—Adversely.

## Act III, SCENE I.

1 ff. In bringing the favourites to justice Bolingbroke definitely assumes kingly power, thus proving the falsity of his profession that "his coming is but for his own." (See II. iii. 148-9, and Bolingbroke's attitude throughout that scene, though even there he declares that he will destroy "the caterpillars of the commonwealth," 166-7.)

3. *Presently*.—Immediately.

*Part*.—Part from. Shakespeare frequently omits prepositions after verbs of motion: Abbot, 198.

4. *Urging*.—Dwelling upon.

9. *A happy gentleman in*.—A gentleman happy in.

*Happy*.—Fortunate.

*Blood*.—Descent.

*Lineaments*.—Features. A reference to Richard's beauty.

10. *Unhappied*.—A word not found elsewhere in Shakespeare. Compare *undeaſt*, II. i. 16. Shakespeare frequently uses one part of speech as another, e.g. adjective as verb.

*Clean*.—Entirely.

11 ff. This is, of course, an unfounded charge, the queen being only nine years old at this time. But Shakespeare, for reasons noted elsewhere, represents her as grown-up.

*In manner*.—In a manner, in a sense.

13. *Broke*.—Broken: see note on II. iii. 126.

20. *Sigh'd my English breath in foreign clouds*.—Added to the clouds in foreign lands the breath of my sighs. Compare *Romeo and Juliet*, I. i. 137-8:

"With tears augmenting the fresh morning's dew,  
Adding to clouds more clouds with his deep sighs."

22. *Signories*—Estates, manors.

23. *Dispark'd my parks*.—A park in this technical sense means a private enclosure in which animals, especially

animals of the chase, are preserved. *Dispark* is a technical term meaning to convert the ground of a *park* to other uses, no longer keeping it enclosed.

24. The coat of arms of his house had been emblazoned on the painted glass of the windows of his mansion.

25. *Imprese*.—A heraldic device together with some particular motto or word. The impresa could be chosen by the fancy of the individual nobleman.

31-4.—Shakespeare gives to each of these worthless men a certain defiant nobility in death, just as Marlowe had done in the case of Baldock (*Edward II*, IV. vi. 104—111). Shakespeare elevates them in this passage, that we may be inclined, for the moment, to take their part. Bolingbroke has no right to condemn them to death. He is not king, and his assumption of the kingship, though, on the whole, it may be good for England, and though the service of England may be among his motives, is, nevertheless, usurpation, and eventually both he and England will suffer for it. The words of Bushy and Green are prophetic. There does not seem to be much point in Mr. Verity's comparison of Bushy and Green to Gaveston in *Edward II*, and his statement that in Gaveston "Marlowe had fixed the type of court favourite in literature." Bushy and Green and even the other favourites in Marlowe's own play bear no particular resemblance to Gaveston, who is essentially a French type.

37. *Fairly*.—A very expressive word here, suggesting the meanings favourably, courteously, respectfully, fittingly.

*Entreated*.—Only the simple verb *treated* is now used in this sense.

38. *Commends*.—Greetings.

40. *Gentleman*.—"Man of gentle birth attached to the household of a person of high rank" (*Ox. Sh. Glos.*).

41. *Letters.....at large*.—Letters giving full expression to your friendliness towards her. *Love* was frequently used,

by the Elizabethans for mere friendly regard, and *lover* frequently meant *friend*.

42. The pause after *uncle* as Bolingbroke turns to the lords accounts for the omission of a syllable there.

43. Some would omit this line (1) because if it is omitted the scene will end with a rhyming couplet, and almost every scene in this play ends so; (2) because historically Glendower's rebellion belongs to the following year. It is rather difficult, however, to account for the presence of the line if Shakespeare did not write it. When next we see Bolingbroke (III. iii.), he begins by saying that "the Welshmen are dispersed," and the disputed line may be intended to lead up to this reference: it may indeed have been inserted by Shakespeare when he got to III. iii., fearing a lack of connection, and this would explain the interrupted final rhyme. The antedating of Glendower's conspiracy by identifying his force with that referred to in II. iv. and III. iii. is quite characteristic of Shakespearean chronology, and Glendower seems really to have been associated with Richard even at this time.

#### SCENE 2.

1 *Barkloughly castle*—"They landed neere the Castell of Barclowlie," says Holinshed, and *Barclowlie* (turned by Shakespeare into *Barkloughly*) seems to have been a mistake of copyist or printer for *Hertlowli*, i.e. Harlech Castle in Merionethshire. The Clar. Press editors write: "Fabian and Stow say that Richard landed at Milford Haven, and according to the French chronicler it was at Pembroke; but, as his object was to join Salisbury at Conway, he would naturally have made for a more northern port." Harlech Castle was near Barmouth, on the north-west coast of Wales.

2-3. Pope reduces these lines to metrical regularity by inserting *good* before *lord* in 2 and omitting *your* in 3. Such arbitrary changes are absurd. Shakespeare's idea of regularity was very different from Pope's, and these lines can easily be scanned—line 2 by taking the accented *yea* as a complete foot, and line 3 by taking *After your* as a trochee

(*ter your* being pronounced as one syllable) or as a dactyl.

2. *Brooks*—Likes: usually “endures, tolerates.”

4 ff. A very characteristic speech. Richard loves England (which he regards as his personal property) with a sentimental and wholly selfish love, involving no service, no sense of responsibility.

8. *A long-parted mother with her child*.—A mother long-parted from her child. The inversion is like that in III i. 9. The Clar. Press editors compare *All's Well That Ends Well*, III. iv. 30: “To this unworthy husband of his wife;” and *Timon of Athens*, IV. ii. 13: “A dedicated beggar to the air.” Capell proposed *from* for *with*, an unnecessary change. In modern English *part with* means *give up*, and *part from* means *separate from, go away from*, but Shakespeare made no such distinction. For *part with* in this sense compare *The Comedy of Errors*, V. i. 221, and *As You Like It*, III. ii. 236.

11. *Do thee favours*.—Caress thee.

15. *Toads* were then thought to be venomous.

16. *Annoyance*.—Injury: stronger than the modern sense.

21. *Double*.—Forked.

*Mortal*.—Deadly.

23. *Mock not.....conjuration*.—Do not mock my adjuration, appeal, as being senseless.

29—32. These lines are not found in the Folios.

29. The Quartos have *heavens yield*. Pope's emendation, *heaven yields*, has been generally accepted.

34. *Security*.—Heedlessness, over-confidence. By derivation the word means “being without care,” from which the old meaning “heedlessness” and the modern meaning “safety” follow naturally.

35. *Substance*.—Material resources, e.g. money.

*Power.*—This is the reading of the Quartos : the Folios read *friends*.

35. *Discomfortable.*—Discouraging. The word is not found elsewhere in Shakespeare. The suffix *able* is active, as frequently in Shakespeare's use of *comfortable*.

37. *Eye of heaven.*—The sun, as in I. iii. 275.

38. *That.*—The antecedent is *the eye of heaven*. Dr. Johnson has been followed by many editors in changing *that* into *and*.

*The lower world.*—The antipodes.

44. *Detested.*—Detestable. See note on II. i. 269, and compare II. iii. 109.

49. *We.*—The royal plural : Richard compares himself to the sun.

*The antipodes.*—The word now means the other side of the world, where it is day when it is night with us ; but in Shakespeare it means the people who live there. Compare *The Merchant of Venice*, V. i. 127.

54—62.—Here Richard enunciates the doctrine of “the divine right of kings” The effect of his profession of confidence here is profoundly ironic. The audience already know that he is doomed to disaster, and Richard himself is just about to learn this. Irony depending upon the contrast between the ignorance of a confident speaker and the knowledge of the audience is called “Sophoclean” because of the power and frequency with which Sophocles used it, e.g. in *Oedipus Tyrannus*.

55. Some editors unnecessarily omit *off*. The line can be scanned by eliding *e* in *the*.

*Balm.*—The consecrated oil with which the king was anointed at the coronation ceremony.

58. *Press'd*.—Impressed, forced to join his army. Richard either thinks or affects to think that Bolingbroke's followers have joined him under compulsion.

59. *Shrewd*—Sharp. By derivation it means *accursed*, thence *bad* and in particular *sharp* (whether of literal or figurative sharpness), thence *sagacious* (the modern sense).

64. *Near*.—Nearer: an old form of the comparative. Compare V. i. 88 and *Macbeth*, II. iii. 146.

76. *But now*—Just now: it seems but a moment ago.

76-79. Instead of taking prompt measures to counter Bolingbroke he plays with the fancy that the blood which, at the terrible news, has deserted his cheek is that of the thousands of followers that were his pride but have now deserted him.

80. *Will*.—Seek to.

82. The loyal and practical Aumerle rebukes Richard's foolish sentimental mood of self-pitying resignation.

83. Richard responds immediately, changing swiftly to the tone of indignant courage. Both moods are equally futile, for in both Richard is posing, though unconsciously. He is sincere, and really believes himself to entertain these feelings: he is unaware that the histrionic instinct is responsible for his attitude and words.

90. An Alexandrine.

92. *Care-tuned*.—Attuned to sorrow, uttering sorrowful news.

*Deliver*.—Announce, as in III. iii. 34 (a use now obsolete). Scroop's news is not healthful and happy.

94. The worst news you can give is that of worldly loss (which I can well endure). The relative *that* is omitted before *thou*, the antecedent being *worst*.

95. *Care*.—Cause of care.

99. *His fellow*.—Bolingbroke's equal.

103. *Will have his day*.—Must come some day.

110. *Fearful*.—Full of fear, in the sense of fearing, not (as now) in the sense of causing fear.

112. *White-beards*.—White-bearded (old) men.

114. *Female*.—As weak as those of women.

115. *In*.—Into.

116. *Beadsmen*.—Pensioners, almsmen: those who were inmates of a charitable institution and had to pray for the welfare of their benefactors. The original meaning of *bead* was prayer.

*Their bows*.—Used proleptically: they became bowmen to serve Bolingbroke.

117. *Double-fatal*.—Doubly fatal: “called so, because the leaves of the yew are poison, and the wood is employed for instruments of death” (Warburton).

118. *Distaff-women manage bills*—Women desert the distaff for the pike.

*Distaff*.—“Cleft stick about 3 feet long on which wool or flax was wound for spinning by hand; corresponding part of spinning-wheel” (*O.E.D.*).

*Manage*.—Wield.

*Rusty*.—With long disuse.

*Bills*.—A bill was an “obsolete military weapon consisting of a long wooden handle having at one end a blade or axe-shaped head” (*Ox. Sh. Gl.*).

122. *Where is Bagot?*—Bagot fled to join Richard in Ireland, as he said he would in II. ii. 141. Further, in line 132 Richard speaks of *three*, not *four Judases*, and in 141 Aumerle does not mention Bagot. Therefore *Where is Bagot?* is likely to be a mistake. Theobald conjectured “Where is he got?” i.e. “Where has the Earl of Wiltshire gone to?”

125. *Measure*.—Traverse.

*Confines*.—Territories.

*Peaceful*.—Unresisted.

128. Compare *Macbeth*, IV. iii. 176-9.

129. *Without redemption*.—Beyond hope of salvation..

134. *Spotted*.—Defiled.

135. *His*.—Its.

*Property*—Essential character.

140. *Graved*.—Noun as verb: so used also in *Timon of Athens*, IV. iii. 167.

141. *Is*—Singular verb with plural subject is common in Shakespeare, particularly when the verb comes first—as if the subject were not yet definitely conceived in the writer's mind when the verb was written.

153. *Model*.—The general meaning of this word was a likeness or image, on a small scale, of some object; and here *model of earth* means the grave-mound, which vaguely corresponds in shape with the body beneath.

154. *Paste and cover*—In bitter mockery Richard compares the earth of the tomb to the paste cover (the "crust") of a pie.

158. *The ghosts they have deposed*—The ghosts of those whom they have deposed. The repetition of *deposed* is surprising; Pope suggested "the ghosts they dispossess'd."

Mr. Verity comments: "Probably Shakespeare had already written that scene in *Richard III* (V. 3) where the ghosts of the king's victims appear to him on the eve of Bosworth."

160 ff.—"Douce suggests that this passage was suggested by one of the illustrations in the *Imagines Mortis*" (*Representations of Death*), "improperly attributed to Holbein. The picture represents a king on his throne, with courtiers about him, while a grinning skeleton stands behind in the act of removing the crown from his head. Death is not *sitting in* the crown, as Shakespeare expresses it, though any one who looks carefully at the facsimile of the picture will see how the mistake originated. The skeleton, being directly *behind* the king, appears at first glance to be rising from the crown." (Rolfe.)

160. *Hollow*.—Besides its literal sense the word suggests the figurative "hollowness," vanity, of the crown, which is the symbol of kingship.

161. *Rounds*.—Encircles.

162. *Antic*.—Burlesque performer, buffoon. Compare *i Henry VI*, IV. vii, 18:

“Thou antic Death, which laugh’st us here to scorn.”

163. *Scoffing his state*.—The use of *scoff* as a transitive verb is rare.

164. *A little scene*.—*Scene* in Shakespeare usually means a play or the representation of it upon the stage. So here figuratively: “kingship is only play-acting, and the play is a short one.”

165. *Monarchize*.—Play the monarch.

166. *Infusing*.—Filling. The modern construction is “infusing conceit into him.”

*Self and vain conceit*.—Vain self-conceit: we could not now separate *self* and *conceit*.

168. *Humour’d thus*.—The participle is loosely used—“the king having thus been humoured,” i.e. allowed for a time to *monarchize* and think highly of himself.

170. *His castle wall*.—His body.

171. *Cover your heads*.—It is usual for men to stand with uncovered head in a king’s presence.

171-2. *Mock not.....reverence*.—A king being after all but a man, your reverential treatment of me is absurd, a mockery.

173. *Tradition*.—Enjoining ceremonious behaviour towards the king.

*Form*.—Formalities.

174. *Mistook*.—Mistaken. See Abbott, 343.

175-6. Each of these lines lacks a foot, but none of the conjectures is sufficiently probable to be adopted.

175. *Live with bread*.—We should say *on bread*, but the instrumental *with* is natural enough if the idea in *live* is *maintain myself* or *am fed*.

Abbot's explanation, however, is that *with*, which originally signified position, signifies here the juxtaposition of cause and effect. He explains in the same way the *with* in II. ii. 12 and 13. (Abbott, 193.)

176. *Subjected* is another loosely used participle—"I being subjected." It means "subject to human needs and frailties," and there is a pun upon the idea of a king being a *subject*.

178. *Sit and wail their woes*.—This is the reading of the Quartos: the Folios have *wail their present woes*.

179. *Presently*.—Immediately, as in I. iv. 52.

*Prevent the ways to wail*.—Forestall, keep off by timely action, the causes of sorrow.

183. *Fear, and be slain*.—If you fear you are sure to be slain.

*To fight*.—(To you) by fighting (gladly, without fear). A gerundial infinitive.

184. To die fighting courageously is a kind of victory over death: death has no victory over, but rather is vanquished by, the man who meets death nobly. This meaning is so clear and obvious that it is difficult to understand why editors have sought other explanations, as when Dr. Johnson explains, "to die fighting is to return the evil that we suffer, to destroy the destroyers" (i.e. those who have slain us) Mr. Verity, again, interprets 183-5 thus: "If you cannot help fearing, then better be slain outright (the worst that can come of fighting); for to die fighting is to destroy by physical death the moral death of living in constant fear of death: whereas to be always afraid of dying is to be the abject slave of death." He adds: "The sentiment is that attributed to Julius Cæsar (II. ii. 32, 33):

'Cowards die many times before deaths ;  
The valiant never taste of death but once ;'

where Shakespeare reproduced a famous remark of Cæsar made not long before his murder—that 'it was better to die once than always to be afraid of death.' Mr. Verity's

explanation of *Fear, and be slain* is, in the context, absolutely impossible, and the rest of his explanation is unnatural, as also is Dr. Johnson's.

185. *Where*—Whereas. *Fearing dying* may mean either "to die fearing" or "to fear death," *dying* in the latter case being governed by *fearing*, which is then a gerund.

*Breath*.—Words, homage. If the first explanation of *fearing dying* is adopted *breath* has a further reference to expiring, yielding up one's breath to death.

187. *Make a body of a limb*—Make the most of York's power, army.

188. *Well*.—Rightly. He addresses Carlisle

189. *Change*.—Exchange.

*For our day of doom*.—To decide which of us shall die on the day of combat. *Day of doom*, as always in Shakespeare, means the death-day of an individual: for its modern sense, "day of judgment, doomsday," Shakespeare uses *doom* or *general doom*. (*Ox. Sh. Glos.*)

190. *Is over-blown*.—Has passed over ("blown over," like a storm).

194. *Complexion*.—Appearance.

195. *Inclination*.—Tendency.

198. *By small and small*.—By telling you my news little by little.

199. *Lengthen out*.—Postpone.

203. *Party*.—This is the reading of the Quartos. The Folios read *faction*.

204. *Beshrew thee*.—A mild malediction.

*Which*.—Who, as very frequently in Shakespeare's time.

204-5. *Forth of*.—Out of.

205. *Way*.—Path.

211-12. *Let them go.....grow.*—Let them serve some one who has a chance of prospering. *Grow* is used loosely as if not land but crops had been spoken of.

212. *Ear*—Plough. This word, now disused, is of different derivation from our word *ear*.

215. *Does me double wrong.*—Adds to my sufferings.

### SCENE 3.

1-2. See note on III. i. 43.

7. *Beseem.*—Befit.

10. Abbott considers that *es* in *mistakes* is here pronounced as a separate syllable; and looks upon this pronunciation of the mute *e* as “a trace of the early English pronunciation” (Abbott, 487). Possibly, however, Rowe is right in suggesting that *me* may have fallen out after *mistakes*.

12. *Been so brief with you.*—Treated you in such summary fashion.

12-13. *To shorten you.....your whole head's length.*—As to behead you.

13. *Taking so the head.*—The meaning may be either “taking away (omitting) his title (king)” or “being so presumptuous” (*taking the head* suggesting “forwardness”). Possibly the two meanings are combined.

15. *Take.*—Seize (with a quibble on *mistake* in line 14).

16. *Mistake.*—Fail to understand that. Rowe suggested a semicolon after *mistake*, in which case two meanings may be combined, (1) the ordinary sense of *mistake* and (2) “take without right” (the crown), “play the usurper.” In any case there is a quibble on this word and *take* in the preceding line.

25. *Lies.*—Is dwelling.

30. *Belike.*—Probably.

34. *His.*—Its.

*Deliver.*—Proclaim. See III. ii. 92.

40-41. The participial construction in *my banishment repeal'd* and *my lands restored* is Latin : the English construction is *the repeal of my banishment* and *the restoration of my lands*.

45. *The strengthens which.*

46. *Understand that before should.*

48. *My stooping duty.—My dutiful kneeling.*

52. *Tatter'd.*—Ragged. *Tatter'd* is the reading of the Folios. Q<sub>1</sub> and Q<sub>2</sub> have *tottered*, while Q<sub>3</sub> and Q<sub>4</sub> have *tattered*, thus agreeing with the Folios. *Tottered* is not the modern word, but only another spelling of *tattered*. In *Hamlet* III. ii. 11, the Qq read “tear a passion to totters” (Ff *tatters*).

53. It may be clearly seen how well appointed (well-equipped) my forces are.

54-60. The elaborate and rather absurd figure seems but little characteristic of Bolingbroke. It is not, of course, scientifically accurate, lightning being produced by the clashing of clouds, not by the meeting of fire and water.

56. *Shock.*—This is the reading of Q<sub>1</sub>. The other Quartos and the Folios read *smoke* (with various spellings).

60. *Not on him.*—i.e. without injuring him.

61. STAGE DIRECTION. *Parle.*—The sound of the trumpet inviting to a parle, or parley. See note on J. i. 192.

62—67. A number of editors assign these lines to York, while Dyce suggests that they should be given to Percy. The suggestion is that such commendation of Richard is inappropriate in the mouth of Bolingbroke. All the Quartos and Folios, however, assign them to Bolingbroke, and no doubt rightly. This is no genuine praise of Richard, but such rhetorical flattery as is found in the rest of the speech : it differs in tone from York's speech, lines 68—71. Bolingbroke is playing the part of one who demands his rights yet is wholly loyal. He is not very sincere, and insincerely tends towards rhetoric and exaggeration. Further,

Shakespeare was always a little too ready to seize an opportunity for rhetoric.

69-70. *Lightens forth controlling majesty*.—Flashes forth the lightning of imperious majesty.

73. *Fearful*.—See note on III. ii. 110.

76. *Awful*.—In modern speech the word always means *producing awe*, but here it means *revealing awe*. The use is like that of *fearful* in III. ii. 110 and III. iii. 73.

81. *Profane*.—Commit sacrilege.

83. *Torn...turning*.—The assonance is the reason for using *torn*, which is not particularly appropriate.

89. *That*.—The antecedent is *your* in 88—“the children of you that lift.”

91. *Yond*.—Yonder.

93-4. *To open.....war*.—The figure is that of opening the will of war to see whether it has bequeathed him a crown.

94. *Purple*.—Blood-stained.

96. *Gowns*.—Heads, with a play upon *crown* in the preceding line.

97. *Shall ill become.....face*.—Shall disfigure the beauty of England's surface. *Flower* is here used figuratively, meaning beauty, bloom.

102. *Civil and uncivil*.—A pun. *Civil arms* means arms used in civil war: see I. iii. 128. *Uncivil* means rude, barbarous.

107. *Royalties*.—We should say *royalty*, preferring the singular of the abstract noun even when more than one person is referred to. The sense of the word is different from that in II. i. 191.

108. *Head*.—Fountain-head, spring—referring to Edward III, the grandfather of both Richard and Bolingbroke.

112. *Scope*.—Aim, end in view. This is the old sense of the word, closely related to its original sense, “target.”

113. *Royalties*.—As in II. i. 191.

114. *Enfranchisement*.—The restoration of his rights and property.

115. *Which ... granted once*.—Which being once granted, as soon as this is granted.

*On thy royal party*.—On the part of (by) you, the king.

116. *Commend*.—Commit.

117. *Barbed*.—Armed on breast and flanks. “*Barb* seems to be corrupted from *bard*, French *barde*, ‘horse-armour’” (Verity).

121. *Returns*.—Replies. See note on I. iii. 122.

126. *Commends*.—Greetings, compliments, as in III. i. 38 “Here Northumberland comes to the front of the stage, and in dumb show reports to Bolingbroke, while Richard converses aloud with Aumerle” (Clar. Pr. editors).

136. *Sooth*.—Soothing, flattery. The usual meaning of this archaic word was “truth,” but in the present use (compare *Pericles*, I. ii. 44) the word seems to be associated with the cognate verb *soothe*, the derivation idea of which is “confirm, assent to.”

137. *Lesser than my name*.—Not a king. Mr. Verity compares Marlowe, *Edward II*, V. i. 110, 111, where the king, having resigned the crown, says :—

“Come, death, and with thy fingers close my eyes,  
Or if I live, let me forget myself.”

For *lesser* see note on II. i. 95.

140. *Scope*.—Freedom.

146. *O'—Of or on*: we should say *in*.

147. *A set of beads*.—A rosary.

149. Richard was, in Holinshed’s words, “exceeding sumptuous in apparrell,” and his courtiers followed his example.

149. *An almsman's gown*.—The uniform of an inmate of a charitable institution.

150. *Figured goblets*.—Drinking-cups with figures engraved upon them.

151. *Palmer*.—Pilgrim to the Holy Land (Palestine): literally one returning thence, bearing a palm leaf.

152. *Carved saints*.—Images of saints.

154. *Obscure*.—Accented here on the first syllable, now always on the second.

156. *Of common trade*.—Trodden by the multitude. The original sense of *trade* is “a trodden way.”

162. *Lodge*.—Beat down.

167.—*Fretted us*.—Worn away for us.

168-9 *There lies, etc.*.—An imaginary epitaph.

*Lies*.—Another example of singular verb with plural subject. See note on II. i. 259.

169. The relative pronoun is omitted before *digg'd*, as in II. ii. 128.

175. *Make a leg*.—Make a low bow (to me).

*Says ay*.—Consents.

176.—*Base court*.—The outer court of a castle, on a lower level than the inner court.

178. Pnaethon, son of Helios, the Greek sun-god, asked to be allowed to drive the sun's chariot across the heavens for one day. “Helios consented, but the youth being too weak to check the horses, they rushed out of their usual track, and came so near the earth as almost to set it on fire (whence some races of the earth became black). Thereupon Zeus killed him with a flash of lightning, and hurled him down into the river Eridanus.” (Smith's *Classical Dictionary*.)

179. *Wanting the manage of*.—Lacking the skill to control. *Manage*, which literally means *handle, train by hand*, was the usual term for training and controlling horses.

*Jade*.—An ill-conditioned or (as here) vicious horse.

185. *Makes*.—The singular verb is natural, the two nouns of the subject combining in a single idea. See note on II. iii. 5.

*Fondly*—Foolishly: the original sense.

192. *Me rather had*.—I had rather (that). The construction is due to confusion with the old use of the impersonal verb with the dative of the pronoun, e.g. *me were best*, it would be best for me.

193. *Courtesy*—Bow, obeisance.

195. *Thus high*.—He touches his own head, indicating that Bolingbroke seeks the crown.

198. *Redoubted*.—Dread.

203. *Want their remedies*.—Lack means of curing themselves.

204. Both were thirty-three years old, having been born in 1366.

208. *Set on*.—(We must) proceed.

*Is it so*.—Is that your decision?

#### SCENE 4.

"It was Capell who first pointed out that the scene should be laid at the Duke of York's palace at Langley" (Clar. Press editors). See II. ii. 116-117, III. i. 36, III. iv.

70. Langley was near St. Albans.

For the dramatic importance of this scene, see the Introduction.

4. *Rubs*.—A *rub* is any obstacle (e.g. an unevenness in the ground) which interferes with the running of a bowl; also the being thus interfered with. Hence the figurative use, "impediment, difficulty." There is a proverb, "Those who play at bowls must look for rubs."

5. *Against the bias*.—The bias is a weight in one side of a bowl, which, when the bowl is rolled along the ground, gradually brings its course round in the direction of the bias.

(Hence a common figurative sense of *bias*—inclination, tendency, prejudice.) The object of the game is to roll the bowls as near as possible to the jack (a small white ball), and the curved course due to the bias enables a bowl to circumvent obstacles (*e.g.* other bowls). A bowl would naturally roll *with* (in the direction of) the bias, and could only roll *against* the bias if the ground were extraordinarily uneven. The Queen means that the path of her fortunes is uneven: everything is against her.

7. *Keep no measure*.—Keep time to no dance. (For *measure* see note on I. iii. 291.) There is a pun upon this *measure* and *measure* in the next line, meaning “moderation.”

11. *Joy*. Rowe’s emendation, is shown to be right by the Queen’s next speech. The Quartos and Folios have *griefe*.

13. *Remember*.—Remind. See note on I. iii. 269

14. *Being altogether had*.—Occupying my whole mind.

15. *Want*—Lack.

17. *Boots not*. Profits not.

*Complain*.—Complain of the lack of.

22-23. “And I could even sing for joy if my troubles were only such as weeping could alleviate, and then I would not ask you to weep for me” (Cambridge editors).

26-7. *My wretchedness...talk of state*.—I will wager great odds (my great misery against such a trifle as a few pins) that they will talk of state affairs.

28. *Against a change*.—When a change (*e.g.* of king) is imminent.

*Woe is forerun with woe*.—Disaster is preceded by a feeling of depression.

29. *Apricocks*.—The old spelling of *apricots*.

35. *Look too lofty*.—This may mean either “appear too lofty” or “aspire too high”: possibly the two meanings are combined.

35. *Our commonwealth*.—This state of ours—the garden. Shakespeare so devises the phrasing of this speech that it suggests in anticipation the parallel between the garden and the state which is to be made in the following speech.

40. *Compass*.—Limits.

*Pale*. Enclosure.

42. *Model*.—Copy, likeness (of the state), on a small scale. Compare III. ii. 153, and V. i. 11.

*Our firm estate*.—Our condition of order and stability. The Clar. Press editors take *showing our firm estate* to mean “representing our commonwealth when it was settled,” but it seems more natural to make the words refer to the garden itself.

46. *Knots*.—“*Knot*, flower-bed laid out in fanciful or intricate design; hence, any laid-out garden plot” (*Ox. Sh. Glos.*)

47. *Caterpillars*.—Compare I. iii. 166

48. *Suffer'd*.—Permitted.

49. *Fall of leaf*.—Autumnal decay.

51. *In eating him*.—While they were really destroying him.

56. The modern idiom is “what *a* pity!”

57. *At time*—At the right time.

60. *Confound*.—Destroy, ruin.

63. A syllable is lacking.

*Superfluous* can scarcely be accented on the second-last syllable, since elsewhere Shakespeare always accents it, as we do, on the third-last. Perhaps F<sub>2</sub> is right in inserting *all* before superfluous.

64. *Bearing*.—Fruit-bearing.

66. *Of idle hours*.—So the Quartos: the Folios read *and* for *of*, in which case *hath* is another example of singular verb with plural subject.

68. *Depress'd.*—“Brought down, humbled” (*Ox. Sh. Glos.*).

69. *'Tis doubt.*—It is to be feared that. The verb *doubt* frequently means *fear* in Elizabethan English, and the meaning survives in colloquial English. The Folios read *doubted*; “but we have the phrase ‘tis doubt,’ though in another sense, in this play, I. iv. 20” (Clar. Press editors).

72. *Press'd to death.*—A reference to the *peine forte et dure* (literally, “strong and severe punishment), an ancient punishment by which persons who, when arraigned, refused to plead, were “pressed to death” by the laying of heavier and heavier weights on the chest.

73. Adam is often referred to as the first gardener : e.g. *Hamlet*, V. i. 34, where digging is called “Adam’s profession,” and *2 Henry VI*, IV. ii. 146: “And Adam was a gardener.” The use of *dress* here suggests that perhaps Shakespeare had in mind *Genesis* ii. 15: “And the Lord God took the man” (Adam), “and put him into the garden of Eden, to dress it and to keep it.”

#### 74. An Alexandrine.

75-6. Adam, in the Garden of Eden, “fell” from innocence and God’s favour, being tempted by Eve, who was tempted by the serpent. The Queen asks what has tempted the gardener to devise a second “fall of man,” in his story of Richard’s fall.

75. *Suggested.*—Tempted, prompted, as in I. i. 101.

76. *Cursed*—by God.—See *Genesis*. iii. 17-19.

78. *Thou little better thing than earth.*—See note on III. ii. 8, and Abbott, 419-a.

79. *Divine.*—Prophecy.

80. *Camest thou by.*—Didst thou obtain.

*Tidings.*—See note on II. i. 273.

83. *Hold.*—Grasp.

100. *These news.*—*These* is the reading of Q. 1 (which in line 82 reads *this*). The Ff. read *this* (but in 82 *these*). These variations show how indifferently *news* was regarded as singular or plural.

103. *I would.*—This is the reading of the Folios. Q1 reads *Pray God*, which may have crept in from line 101.

104. *Fall.*—Let fall. See note on I. iii. 269, and Abbott, 291.

105. *Rue, sour herb of grace.*—Rue was called *herb of grace* or *herb-grace*, either because it was thought to be a specific against poisons or because it was thought (wrongly) that the name of the plant was connected with the verb *rue* meaning repent, penitence being a “grace” (virtue).

106. *Ruth.*—Pity.

#### ACT IV.

##### SCENE 1.

SCENE DIRECTION. *Westminster Hall.*—The meeting-place of Parliament. “The rebuilding of this magnificent hall was begun by Richard II in 1397; it was finished in 1399, and the first assemblage of Parliament in the new edifice was for the purpose of deposing him” (Staunton).

4. *Wrought it with the king.*—Not “shared the deed with the king,” but “persuaded the king to order it.” *Work* here means *bring to pass*, and *with* is used as in “I can do nothing with him,” i.e. “I cannot influence him at all.”

5. *Office of his timeless end.*—Task of bringing about his untimely death.

9. *Deliver'd.*—Uttered. See note on III. ii. 92.

10. *Dead.*—Dark, gloomy.

12. *Restful.*—Peaceful.

17. *Than Bolingbroke's return.*—*Than have* Bolingbroke's return. Ellipsis is common after *than* in Shakespeare: see Abbott, 390.

*England.*—Pronounce here Eng-e-land.

20. *Base* combines the ordinary sense with a reference to the low birth of Bagot.

21. *My fair stars.*—The fair fortune of my birth. He refers to his being of royal blood, and the stars are those which, in astrological parlance, presided over his birth and destiny.

24. *Attainder.*—Two senses of this word are peculiar to Shakespeare: (1) condemnation, dishonouring accusation, (2) stain of dishonour, such as is produced by an accusation. (See *Ox. Sh. Glos.*) Either sense is appropriate here.

25. *Manual seal of death.*—Death-warrant. A sign manual was a signature written with a person's own hand (*O.E.D.*), and *seal manual* (here *manual seal*) is apparently formed on the analogy of that phrase. The figure is that of the sealing of a death-warrant with the king's seal. There is a punning appropriateness in *manual* (Lat. *manus*, the hand, if Aumerle threw down his glove in challenge, as was customary).

27-8. Compare I. i. 148-9.

29. *Temper.*—Used by metonymy for brightness. “The harder the steel the brighter polish would it take, hence the polish may be taken as a measure of the temper” (Clarendon Press editors).

30. *Take it up.*—Lift, in token of accepting the challenge, the glove or other gage thrown down by Aumerle.

31. *One.*—Bolingbroke.

*Best.*—Noblest in birth.

33. *Stand on* may mean here either *depend upon* or *insist upon*.

33. *Sympathy*.—This word in Shakespeare always means “agreement, conformity, correspondence” (*Ox. Sh. Glos.*). Here similarity of *rank* is meant.

39-40. Compare I. i. 56-7.

40. *Rapier's point*.—An anachronism, since rapiers were not used in England till Shakespeare's own time.

45. *Appeal*.—See note on I. i. 4.

*All*.—Altogether.

49. *An if*.—An emphatic “if.” *An* is a clipped form of *and*. Both *and* and *an* are frequently used by Shakespeare for *if*, and Abbott's explanation is as follows:—Originally the condition was expressed simply by the subjunctive, and the *and* or *an* merely indicated addition. For instance, in *Macbeth*, III. i. 26-7 :

“ Go not my horse the better,  
I must become a borrower of the night ”

the condition is expressed by the subjunctive *go*. If *and* were used here, the clause would be “And my horse go not the better,” meaning “with my horse's not going the better,” which amounts to the expression of a condition. Afterwards the subjunctive was felt to be too weak to express the condition, and *if* was added to the *and*. Some have considered *an* to be derived from *an*, the imperative of A.S. *unnan*, to grant, but this is an error.

The early editions print, as usual, *and if*, but it is now customary to reserve *and* for the ordinary conjunction. 52-9. These lines are omitted in the Folios. They might naturally be cut out, for brevity, in a stage copy.

52. *I task the earth to the like*.—I lay on the earth the task of bearing a similar gage (my own). This is the reading of Q1. *Take*, the reading of Qq 2, 3, 4 gives no sense. No emendation is satisfactory, and none is required.

53. *Lies*.—Charges of lying.

55. *From sun to sun*.—In a day. This is Capell's emendation. The Qq. read *From sinne to sinne*, which is

unlikely to be right, but possible, the sins being the alleged lies of Aumerle.

*Mine honour's pawn.*—See I. i. 74.

56. *Engage it.*—Accept the challenge by taking up the gage and throwing your own down.

*Trial.*—Combat (which *tries*, *tests*, both accusations and valour).

57. *Who sets me else?*—Who else challenges me? The figurative use of *set* is from the meaning *stake*, *wager*: “Who else wagers on himself against me?”

*Throw at all.*—Accept every challenge offered me. The gambling figure is maintained. *Throw* indicates the throwing of dice, and there is a pun upon throwing down a gage.

62. *In presence.*—Present.

65. *Boy.*—Fitzwater was in reality thirty-one.

66-7. Compare I. ii. 47-8.

72. *Fondly.*—Foolishly.

74. *In a wilderness.*—Even in a wilderness (where one would have no supporters).

76. *Bond of faith.*—Pledge. Fitzwater has already thrown down his gage (line 34): the Clar. Press editors suggest that here he throws down another, borrowed from a bystander.

77. *Correction.*—Chastisement.

78. *This new world.*—This new era, under a new king.

85. *Repeal'd.*—Recalled from exile. Compare II. ii. 49.

89. *Signories.*—See note on III. i. 22.

90. *Trial.*—Combat.

93. *Field.*—Battle. The Crusades are referred to.

96. *Toil'd.*—Wearied.

*Retired himself.*—Withdrew. See notes on I. ii. 42 and II. ii. 46.

103-4. *The bosom...Abraham.*—The reference is to *Luke*, xvi. 22 : “And it came to pass, that the beggar died, and was carried by the angels into Abraham’s bosom,” the meaning being “to the care of Abraham in heaven.” Abraham was the Patriarch of the Jews, with whom their history begins.

108. *Plume-pluck’d*—Bereft of his plumage, humbled.

111. *Descending now from him.*—Now coming down to you from him. A very poor play on the words *ascend* and *descend*.

114 ff. The Bishop’s speech is paraphrased and expanded from Holinshed, and its occasion changed. There is no satisfactory evidence, however, that Carlisle ever made such a speech.

114. *Marry.*—By the Virgin Mary. An oath commonly used in those days, without any religious significance.

115. *Worst.*—An adverb, “with least right” so far as rank is concerned.

116. Understand *it* before *best beseeming me*: an absolute construction.

*Beseeming.*—Befitting. He means that speaking the truth is particularly obligatory upon him, being a representative of the Church. This protest on the part of a representative of religion emphasises Bolingbroke’s violation of the sanctity of kingship. For this both he and England will have to suffer. The speech is most effective dramatically, for (1) it gives Bolingbroke, while there is yet time, a warning to be moderate, which he does not heed, and (2) the audience would be aware that its prophecies of evil came true.

120. *Learn.*—Teach. See note on I. iii. 269.

123. *But.*—Unless.

124. *Apparent.*—Manifest. See note on I. i. 13.

125-7. Compare. I. ii. 37-8; III. ii. 54-7; III. iii. 77-81.

125. *Figure.*—Image, i.e. representative.

126. *Deputy elect*.—Chosen representative.

127. *Planted*.—Established (as king). Compare V. i. 63.

128. *Subject*.—Noun used as adjective.

129. *Forfend*.—Forbid. The Quartos read *forfend*, the Folios *forbid*.

130. *Climate*.—Region, land.

*Refined*.—Purified by Christianity.

131. *Obscene*.—Foul, loathsome : the original sense.

139. *Go sleep*.—Go to sleep (*i.e.* go and sleep, not go to sleep in the sense of merely falling asleep). For the omission of *to*, see Abbott, 349.

141. “Wars in which fellow-countrymen and kinsmen shall be ranged on opposite sides will destroy all the obligations of family affection and of humanity. ‘Kin’ refers to blood-relationship, ‘kind’ to our common human nature. Compare *Hamlet*, I. ii. 65: ‘A little more than kin, and less than kind.’” (Clar. Press Editors.)

*Confound*.—Confuse.

142. *Mutiny*.—Discord, contention : not the modern sense.

144. *Golgotha*.—The place where Christ was crucified : a small hill outside Jerusalem. It was probably the place of public execution. The word means “a skull,” and the name was given to the hill either from its shape or in reference to the skulls of criminals executed there. The Bishop’s reference to Golgotha suggests a comparison between the wickedness of deposing Richard, God’s deputy, and the wickedness of those who crucified Christ.

145. *Raise*.—Rouse, stir up.

*This house*.—England, this family of Englishmen. A reference to *Matthew*, xii. 25: “Every kingdom divided against itself is brought to desolation, and every city or house divided against itself shall not stand.”

148. Pope secures easy scansion by reading *prevent*, *resist it*. But *prevent it* may well be taken as an amphibrach. Another possibility (suggested by Mr. Verity) is to take each *it* as a slight prolongation of the preceding syllable (because of the repeated *t*), and take *let* as a strongly emphasised syllable, standing for a complete foot.

151. We cannot now speak of arresting a person *of a charge or crime*.

152. That Richard was consigned to the charge of the Abbot of Westminster is historically true but is not found in Holinshed: this is an interesting example of Shakespeare's supplementing Holinshed with other material.

154—318. This passage first occurs in the third Quarto, though no doubt it was part of the play as originally written. See Introduction.

157. *Conduct*.—Escort.

159. Find persons who will be bail for your appearing on the proper dates to meet the charges now made against you.

160. *Beholding*.—Beholden, indebted.

161. *Look'd for*.—Is looked for.

STAGE DIRECTION.—“This stage direction is Capell’s. The third and fourth Quartos have merely ‘Enter King Richard;’ the Folios: ‘Enter Richard and Yorke.’ (Clar. Press Editors.)

163. *Shook*.—Shaken. The past indicative form was frequently used instead of the past participle. See Abbott, 343.

168. *Favours*.—Faces.

169. *Sometime*.—Formerly.

170. When Judas, Christ’s faithless disciple, guided Christ’s enemies to him, he approached him with the treacherous words, “Hail, master.”

*Twelve*.—The twelve disciples of Christ.

171. An Alexandrine.

172. *God save the King*.—Prayers for the King are offered at Church services.

*Amen*.—See note on I. iv. 65.

173. *Clerk*.—A church official, one of whose duties was to say “*Amen*” in response to the prayers pronounced by the priest.

185. *Owes*.—Owns : the original meaning of the word, and “almost as frequent in Shakespeare as the modern meaning.” (Ox. Sh. Glos.)

195-9. Richard plays upon two senses of care—(1) the cares of office (the duties and anxieties of a king), and (2) sorrow (for the loss of kingship).

196. *By old care done*.—By the fact that my former cares of kingship are now ended.

197. *By new care won*.—By your winning the cares of kingship, which are new to you.

198. He gives away cares in one sense (those of kingship), but the cares of loss now trouble him instead.

199. *Tend*.—Attend, accompany.

201. *Ay, no; no, ay*.—Wavering words, characteristic of Richard. In the early edition *I* is printed, as was usual, instead of *ay*.

*For I must nothing be*.—This follows upon *ay*: I am prepared to resign, for, etc.—Possibly there is a weak quibble upon *ay* and *I*.

202. *No no*.—No refusal : the second *no* is a noun.

207. *Balm*.—See note on III. ii. 55.

209. *Deny*.—Renounce.

*State*.—Rank and power (as king).

210. *Duty's rites*.—The respectful ceremonial due from subject to sovereign. This is practically the reading of the Quartos (*duties rites*) : the Folios read *duteous oaths* (*dutious oathes*), which “seems like the substitution of a commonplace for a difficult reading.” (Clar. Press Editors), and therefore is to be rejected. See note on I. iii. 20.

**212.** *Revenues*.—Here accented on the second syllable.

*Forego*.—Let go, give up. See note on I. iii. 160.

**214-15.** *Broke, unbroke*.—See note on II. ii. 59.

**215.** *All oaths that swear to thee*.—“*I.e.* ‘of them that swear,’ an ellipsis similar to that noticed in III. ii. 158.” (Clar. Press Editors). Certainly this is the *meaning*, but there need be no ellipsis: the oaths themselves might figuratively be said to “swear.” Similarly in III. ii. 158 ellipsis is less likely than simple looseness of language.

*Swear*.—Swear allegiance. Compare *Macbeth*, IV. ii. 47, “one that swears and lies” (a traitor).

**217.** *Thou*.—The nominative is used loosely because the governing verb, *make*, is so far away. See Abbott, 216.

**225.** *State*.—Condition.

**228.** *Ravel out*.—Unravel, unweave, make plain.

**230.** *Record*.—Here accented on the second syllable. Contrast I. i. 30.

**231.** *Troop*.—Company, gathering.

**232.** *Read a lecture of them*.—Read them aloud for the instruction of the audience.

**233.** *Article*.—Item.

**236.** *The book of heaven*.—God’s book, recording the deeds of men.

**237.** *Look upon*.—Look on, are spectators. This reading (that of the Quartos) is quite satisfactory: see *The Winter’s Tale*, V. iii. 100 and *Troilus and Cressida*, V. vi. 10. The Folios read “look upon me.”

**238.** *That*.—See note on I. iii. 125.

*Bait*.—The figure of the dog baiting (worrying) the bear in bear-baiting.

**239.** Before Pilate handed over Christ to be crucified he washed his hands in token of his own innocence of the blood of “this just man.”

**246.** *Sort*.—Company, set : always contemptuous in this sense.

**250.** *Pompous*.—Glorious. Now used only in a bad sense, but always favourable in Shakespeare.

**254.** *Haught*.—Haughty.

*Insulting*.—Proudly exulting, scornfully triumphing.

**255.** *Nor no*.—The emphatic double negative, not permissible in modern English.

**255-7.** *I have no name ... usurp'd*.—In ceasing to be king I cease to be myself, Richard. He conceives that he was born to be king, and kingship is inalienable from him : if he is not king he is not anything.

*At the font*.—In baptism.

**264.** *An if*.—See note on IV. i. 49.

*Sterling*.—Current, valid.

The Quartos have *name* instead of *word*, the reading of the Folios. *Word*. is supported by the similar use in I. iii. 231.

**267.** *His*.—Its.

**268.** Bolingbroke's tolerance and self-restraint are characteristic. He must have been anxious to get this business completed, and contemptuous of Richard's hesitation and theatricality, yet (perhaps partly in pity, partly in policy) he allows him full scope.

**269.** *While*.—Till, as in I. iii. 122.

**271.** Another illustration of Bolingbroke's calmness and moderation. He has no animus against Richard, but has merely a practical end in view ; and generous treatment of the deposed king will but heighten his own popularity.

**275.** *Writ*.—See note on II. ii. 59.

**281-2.** *The face that*.—The meaning is “the face of him that,” but see note on line 215.

**282-3.** Holinshed says of Richard : “He kept the greatest port” (state). “and maintained the most plentifull house, that euer any king in England did. For

there resorted dailie to his court aboue ten thousand persons that had meat and drinke there allowed them."

292. *The shadow of your sorrow*.—This may mean, as Richard takes it to mean, "the act (the smashing of the mirror) which is the external expression of your sorrow." But the meaning may well be "this affected, theatrical display of sorrow."

293. *The shadow of your face*.—The image of your face in the mirror.

297. *Shadows to*.—Either "shadows of" or "shadows in comparison with."

304. A syllable is lacking, but the line is filled in by the pause between question and answer.

308. *To my flatterer*.—For, as, my flatterer.

315. *So*—Provided that, if only.

*From*.—Away from.

*Your sights*.—The sight of you (all). Shakespeare frequently used the plural of an abstract noun when the reference was to more than one person.

316. Richard is quibbling upon the senses of *convey*, which was sometimes used as a euphemism for *steal*; similarly *conveyer* for *thief*.

319-20. *On Wednesday next we set down our coronation*.—We appoint next Wednesday as our coronation day. Bolingbroke's coronation day was really Monday, October 13, 1399.

321. *Pageant*.—Spectacle.

324 ff. Though the particular plot referred to here came to nothing, it is mentioned here to suggest that forces are already at work which will ultimately punish Bolingbroke for his usurpation. It is dramatically fitting that such a hint should be given at the very moment of his triumph.

325. *Blot*.—Stain upon, disgrace to, the realm, i.e., Bolingbroke.

328-29. *Take the sacrament to bury mine intents.* Take the holy sacrament, as a pledge that you will keep my purposes secret.

*Intents.—Purposes.*

334. *A plot shall.*—A plot which shall. See note on II. i. 174.

### ACT V.

#### SCENE I.

2. *Julius Caesar's ill-erected tower.*—There was a tradition that Julius Caesar was the original builder of the Tower of London. Compare *Richard III.* III. i. 68-74.

3. *Flint.*—Used figuratively, “stony-hearted, cruel.” Compare V. v. 20.

7. *Soft.*—An interjection, *stay!*

8. *Fair rose.*—The figure (continued in 9-10) befits Richard’s almost effeminate beauty.

11. *The model where old Troy did stand.*—*Model* is used here in the sense of “plan, ground-plan, outline,” and Richard is compared to the foundations of a mighty city, all that remains in its ruin.

12. *Thou map of honour.*—In the work of Shakespeare and his contemporaries, *map*, when used figuratively, means “detailed representation in epitome” or “embodiment, very picture or image” (Ox. Sh. Glos), and in *2 Henry VI.*, III. i. 203, we have it in the latter sense in this very phrase:

“ In thy face I see

The map of honour, truth, and loyalty.”

This sense, however, would be strange here, between two expressions referring to Richard’s loss of glory. It seems natural, therefore, to interpret, “thou mere outline of former majesty.”

*Thou King Richard’s tomb.*—Richard the *king* is dead, buried as it were within Richard’s body.

13-15. Richard and Bolingbroke are contrasted as beautiful inn and common tavern.

14. *Hard-favour'd*.—Harsh-looking. See IV. i. 168.

20. *Sworn brother*.—“An expression originally derived from the *fratres jurati*, who in the days of chivalry mutually bound themselves by oath to share each other's fortune.” (Dyce).

23. *Cloister thee*.—Become a recluse. The noun *cloister* (here used as verb) commonly means a covered walk, especially of a convent, college or cathedral, but here the reference is to a convent in general.

*Thee*.—Shakespeare frequently uses the personal where we should use the reflexive pronoun. See V. iii. 48.

*Religious house*.—Convent.

24-5. By living religious lives we must win the crown given in heaven to the faithful, since through our irreligion we have lost our earthly crown.

31. *To be*.—At being : a gerundial infinitive.

37. *Sometime*.—See note on I. ii. 54.

*Hence*.—To go hence : verb of motion omitted, as often.

42. *Betid*.—Past participle of *betide*, happen, befall.

43. *Quit their griefs*.—To requite (recompense them for) their sad stories.

44. *Tale*.—The reading of the Quartos : the Folios have *fall*.

46. *For why*.—For indeed. See Abbott, 75.

*Sympathise*.—We should say *sympathise with*.

7. *Heavy*.—Sad.

*Moving*.—Pathetic, *moving* those who hear.

48. *Fire*.—See note on I. iii. 294.

52. *Pomfret*.—Pontefract Castle, in Yorkshire.

53. *There is order ta'en*.—Arrangements have been made.

57. The prophecy of Northumberland's unfaithfulness was exactly fulfilled. The audience knew this: hence the ironic effect of this speech and of Bolingbroke's words in line 69. See *2 Henry IV*. III, i. 65-92.

61. *Helping*.—Thou helping: nominative absolute.

62. *Which*.—Who. See note on I. i. 173.

64. *Never so little*.—However little.

66. *Converts*.—Changes. The modern use is always transitive.

76. *I towards*.—Perhaps nominative absolute, “I going towards;” perhaps just a loose construction.

77. *Pines*.—A somewhat rare transitive use, causes to pine, afflicts. See note on I. iii. 269, and Abbott, 291.

*Clime*.—Region.

78. *Set forth*.—Past participle active: having set out.

80. *Hallowmas*.—All Saints' Day, November 1st. The contrast is between the cheerfulness of early summer and the gloom of winter.

*Short'st of day*.—The shortest of days, December 21st.

88. It is better to be far from each other than, being near, yet in reality to be none the nearer since we cannot meet. The second *near* is comparative: see note on III. ii. 64.

92. *Piece the way out*.—Lengthen the way.

95. *Dumbly part*.—(We shall) separate in silence.

96. *Mine*.—My heart.

101. *Wanton*.—Exuberant, or luxurious, or effeminate, or frivolous, or sportive, or perhaps with a suggestion of all these meanings. Compare III. iii. 164.

#### SCENE 2.

3. *Coming into London*.—The time referred to is prior to that of the deposition scene. The description of Richard's and Bolingbroke's entry into London is Shakespeare's invention, though Holinshed says that Bolingbroke was

joyfully received by the citizens. Richard was taken first to Westminster, and next day by water to the Tower. Holinshed states that on that day "many evil disposed persons" gathered together, intending to meet him on the way, seize him, and kill him, but that the better citizens persuaded them to give up this purpose. Here, as often, Shakespeare departs from the letter of history while preserving its spirit : what matters is the enthusiasm of the mob for Bolingbroke and its hatred for Richard, and the device of the entry makes this contrast very impressive. Compare *2 Henry IV*, I. iii. 101 ff.

14. *Casements*.—Windows.

16. *Painted imagery*.—"The painted cloths, or tapestry, which decorated the chambers of well-to-do people and on gala days were brought out to adorn the outer walls" (Clar. Press Editors). See note on I. ii. 68.

23 ff. Shakespeare, himself an actor, makes very frequent references to the theatre in his plays. The curse of the modern stage, in England at least, is the focussing of interest on "star actors," whose names are advertised as prominently as the name of the play, and who, to many of the audience, are much more important than the play. Here is an interesting indication that there was something of this even in the Elizabethan theatre.

24. *Well-grac'd*.—Favourite, popular.

28. An Alexandrine, with feminine ending. The Folios reduce the line to a pentameter by omitting *gentle*.

32. *His face...smiles*.—Smiles and tears continually striving for the mastery in his face. Compare III. ii. 9. *Combating* is loosely used. *Still* has the frequent Elizabethan meaning "always."

38. *Bound* means limit, restrict. We should have expected some such object as "longings," but the loose use of *contents* perhaps suggests that longings have given place to contentment. The Ox. Sh. Glos., however, says of *content*, "the precise meaning is often doubtful; occasionally fulfilment of one's desire, or (simply) desire, wish," and mentions this line as an example of the last meaning.

*Contents.*—In modern English this abstract noun could not be used in the plural.

40. *Allow.*—Admit.

41. *My son Aumerle.*—In reality Aumerle was the son of York's first wife; this duchess was his second.

*Aumerle that was.*—Aumerle had been deprived of his dukedom, and was now merely Earl of Rutland.

44-5. These lines are introduced to prepare us for York's suspicions of Aumerle.

46. *The violets...spring.*—The earliest favourites of the new king. “Bolingbroke has already been compared to the sun melting winter's snow, IV. i. 261; now he is the sun that calls forth the flowers of spring” (Clar. Press Editors).

49. *Had as lief.*—Would as willingly, literally would have (hold, consider) it as dear. *Lief* is an old adjective, meaning *dear*.

52. *Hold.*—The word means remain [fast, be valid, continue: thus the meaning is “Will the arrangement stand?” “Will the justs and triumphs take place?”

*Justs.*—*Just* is another spelling of *joust*, a tilting match.

*Triumphs.*—*Triumph* means “public festivity or rejoicing, festive show or entertainment” (Ox. Sh. Glos.), here with particular reference to a tournament. So also *triumph day* in line 65.

56. *Hangs.*—In those days seals were not stamped on the documents themselves but upon attached pieces of parchment.

60. *Pardon me.*—Excuse me, do not compel me to show it to you.

65. *'Gainst.*—In preparation for.

67-8. A bond would be in the hands of creditor, not debtor.

75. *God for his mercy.*—Understand *I pray* before *God*; but the words are used merely as an exclamation.

78. *Troth*.—Truth, faith.

*Appeach*.—Impeach, charge.

80. *Peace*.—Silence!

81. *I will not peace*.—She makes a verb out of York's exclamation.

83. *Answer*.—Answer for, atone for.

85, 86. *Him, villain*.—The servant.

85. *Amazed*.—Bewildered. See note on I. iii. 81.

90. "York had at least one more son, Richard." (Clar. Press Editors).

95. *Fond*.—Foolish: the old meaning, common in Shakespeare.

97-9. This is the plot referred to at the end of IV. i. It was intended that Bolingbroke should be assassinated while witnessing the tournament.

97. *Ta'en the sacrament*.—See note on IV. i. 328-9.

98. *Interchangeably set down their hands*.—Signed a mutual promise.

99. *To kill* depends on both "ta'en the sacrament" and "set down their hands."

*Shall be none*.—Shall not be one of them.

112. *Post*.—Post-haste, with all possible haste. See note on I. iv. 55.

### SCENE 3.

1ff. This description of Prince Hal (afterwards Henry V) corresponds to the representation of him in *Henry IV*. In reality he was only twelve years old at this time. Perhaps it is suggested that Bolingbroke is the more tolerant of Aumerle, another hot-headed son, because he happens to have been thinking of his own son just before York's arrival; but the main reason for introducing this passage is no doubt to give us a glimpse, thus early in the sequence of historical plays, of a character who will be very prominent in *Henry IV* and will be the hero-king of *Henry V*.

1. *Unthrifty*.—Good-for-nothing. The modern sense of *thrift* is rare in Shakespeare, who uses the word in the senses of gain, profit, thriving, success, advantage. (Ox. Sh. Glos.)

6. *Frequent*.—Elsewhere in Shakespeare always transitive.

7. *Companions*.—With the ordinary sense of the word there is also something of the contemptuous sense common in Shakespeare, “low fellow.”

9. *Watch*.—Night-police.

*Passengers*.—Passers-by.

10-12. Perhaps an anacoluthon, *which* (i.e. which behaviour) being forgotten and a new and more emphatic object, *so dissolute a crew*, being inserted. Such looseness of construction is quite Shakespearean. Pope changed *which* into *while*. The Clar. Press editors suggest placing a comma after *support*: *so dissolute a crew* would then be in apposition with *which*, and *which*, as frequently, would be masculine.

10. *Wanton* may here be either a noun or an adjective. For choice of its meaning see note on V. I. 101.

14. *Triumphs*.—See note on V. ii. 52.

18. *Favour*.—Token of favour, badge of love.

20. *Desperate*.—Reckless.

21. An Alexandrine: Pope omits *better*.—In *Henry V* the wild young prince has become the ideal king and man of action.

22. *Happily*.—Shakespeare uses *happily* and *haply* interchangeably, and possibly the two senses are combined here.

27. *Conference*.—Conversation.

28. *Withdraw yourselves*.—See note on I. ii. 42.

34. *If on the first*.—A puzzling construction. Perhaps *on* is for *stands on*, somewhat in the sense found in II. iii. 107; the meaning would then be “if your fault consists

merely in intention." Various editors suggest changing *on* into *but, of, only*.

*How heinous e'er.*—However heinous.

41. *Safe.*—Harmless.

42. *An Alexandrine.*

43. *Secure.*—Careless, over-confident: a common sense in Shakespeare's time.

44. *Speak treason.*—He is referring to the terms in which his love, his anxiety to save Bolingbroke, compels him to address the king: they are terms which ordinarily would imply the disloyalty of the speaker.

46. This and other short lines earlier in the passage give a tone of excitement.

48. *Us.*—Shakespeare frequently used the personal where we should now use either the reflexive pronoun or none at all.

51. *Pass'd.*—Given.

59. *Strong.*—Resolute.

61. *Sheer.*—Clear, pure: the derivation meaning is *bright*.

*Fountain.*—Spring, source.

64. See note on V. i. 66.

66. *Digressing.*—Deviating from the right channel, going astray.

72. *Giving.*—A loosely related participle.

80. "*The Beggar and the King.*"—An allusion to the ballad of King Cophetua, who loved a beggar maid. (The story is told in Tennyson's poem "*The Beggar Maid.*") The ballad was originally entitled "*A Song of a Beggar and a King.*"

85-6. *I.e.* the only way to keep treachery from spreading among the nobles is to kill this traitor.

86. *Confound.*—Destroy.

88. If one does not love one's own kindred one can love no one : if York shows no love for his own son he cannot have any real love for Bolingbroke.

89. *Make—Do.*

93. The Quartos have *walk*, the Folios *kneel*.

94. *The happy*.—The happy person. The plural noun is often omitted in this way, the singular rarely.

95. *Joy, joy*.—The first is a noun, the second a verb  
See note on II. iii. 15.

101. The Clar. Press editors are surely wrong in thinking this line an Alexandrine. *Prayers* is here a mono-syllable, and *are* is very lightly sounded and does not count as a syllable.

103. *Would*.—Wishes to.

119. The French words are commonly used to express a polite refusal : "excuse me."

124. *The chopping French*.—*Chopping* may mean "jerky, abrupt;" or—which seems to suit this context better—it may mean "changing," with the idea that the French language changes one meaning into another, using *pardon*, in this case, to indicate *refusal* of pardon. The word *chop* meaning change or exchange is of doubtful derivation. It is found in the expressions "chop and change," "chop round" (e.g. of the wind), and "chop logic" (i.e. bandy arguments).

128. *Rehearse*.—Recite, pronounce.

132. *Vantage*.—"A military term originally, applied to superiority of position, whether of a castle, an army or a single combatant" (Clar. Press editors). No doubt there is a suggestion of this meaning here, with the later meaning "profit, gain."

137. *Our trusty brother-in-law*.—The Earl of Huntingdon, who had suggested the Oxford plot, was the husband of Bolingbroke's sister Elizabeth. He had been Duke of

Exeter, but like Aumerle, had been deprived of his dukedom. As was frequent with words ending in *er*, *brother* is pronounced here as one syllable.

138. *Consorted*.—Associated, confederate.

139. *Straight*.—Straightway, immediately.

140. *Order*.—This verb in Shakespeare always means “to regulate, direct, govern” (Ox. Sh. Glos.). Thus *order powers* here means “regulate the conveyance of armies.”

*Several*.—Separate.

143. *But I will have them*.—Without my catching them.

144. *Too* first appears in Q5.

145. *Prove you true*.—Aumerle did remain loyal. He eventually succeeded his father as Duke of York, and died leading the vanguard at the Battle of Agincourt. See *Henry V*, IV. vi.

#### SCENE 4.

Holinshed's account of Richard's death, followed by Shakespeare, is now discredited, and nothing is known of Sir Piers of Exton.

1. *Mark the king, what words he spake*.—This double object construction, the second object (a dependent clause) being explanatory of the first (a noun or pronoun), is common in Shakespeare. Compare III. iii. 61, and see Abbott, 414.

2. *Will*.—Who will.

*Fear*.—Cause of fear (Richard).

7. *Wistly*.—Steadfastly, attentively.

8. *As who should say*.—In this idiom, as originally used *who* probably was an indefinite pronoun, and the meaning was “as one might say;” *any one*, *some one*, but in all passages where Shakespeare uses it an antecedent (*one* or *he*) can be understood and the pronoun appears, to be the relative. See Abbott, 257.

11. *Rid*.—Make away with, destroy.

## SCENE 5.

3. *For because*.—*For* here means *because*, and the addition of the word *because* is due to “the desire of clearness and emphasis” (Abbott, 151).

8. *Generation*.—Offspring, progeny.

*Still-breeding*.—Ever-breeding, one thought producing another.

9. *This little world*.—He means himself. “An allusion to the Platonic doctrine that man is the microcosm, or little world, being an epitome of the exterior universe, or great world (macrocosm); and that things existing without are made knowable to us by certain things within us corresponding to them or resembling them” (H.N. Hudson). Compare *King Lear*, III. i. 10: “his little world of man,” and *Coriolanus*, II. i. 69-70: “if you see this in the map of my microcosm.”

10. *Humours*.—Dispositions, tempers. It used to be supposed that there were four kinds of “humour” (moisture) in the human body, and that a person’s disposition was determined by the predominance of particular humours.

13. *Scruples*.—Doubts.

*The word*.—Holy scripture, “the Word of God.” This is the reading of the Quartos. The Folios have *faith* both here and in V. iii. 122, “perhaps to avoid the imputation of profanity” (Clar. Press editors).

15. “*Come, little ones*”—Not an exact quotation from the Bible, but expressing Christ’s invitation to men to come to Him for help.

16-17. *Matthew*, xix. 23-4: Then said Jesus unto his disciples, verily I say unto you, that a rich man shall hardly enter into the kingdom of heaven. And again I say unto you, it is easier for a camel to go through the eye of a needle than for a rich man to enter into the kingdom of God.”

*Thread*.—Pass through : a particularly appropriate term where a needle is mentioned.

*Postern*.—The word means a back or side door or entrance, usually a small door, and may refer here to the opening, the “eye,” of a needle. But the word *postern* suggests that Shakespeare had heard of an interpretation by which the words of the Gospel passage were taken to refer to a real gate, and combined this here with the figurative interpretation.

The Folios omit *small*, but *needle's* seems to be a monosyllable, as in other Shakespeare passages. There was an old spelling *needl*.

21. *Ragged*.—Rugged.
22. *For*.—Because.
25. *Silly*.—Pitiable, or perhaps simple.
- 26-7. *Refuge their shame that*—Find refuge, consolation for their shame in the thought that,
27. *Have*.—Have sat, the latter word being supplied from *sit*.
39. *But man is*.—Is merely human.
40. *With nothing*.—With anything: superfluous negative.
41. *Being nothing*.—Being no more.
43. *Broke*.—See note on II. iii. 126.  
*Proportion*.—Musical rhythm.
46. *Check*.—Rebuke.
50. *Numb'ring clock*.—The clock by which he numbers, counts, minutes and hours.

50-58.—*Now hath time...minutes, times, and hours*.—It has become customary with editors to adopt and quote Henley's explanation of these lines. “There are three ways in which a clock notices the progress of time, *viz.* by the vibration of the pendulum, the index on the dial and the

striking of the hour. To these the King, in his comparison, severally aliudes: his sighs corresponding to the jarring of the pendulum, which, at the same time that it watches or numbers the seconds, marks also their progress in minutes on the dial or outward watch, to which the King compares his eyes; and their want of figures is supplied by a succession of tears, or, to use an expression of Milton (*Il Penseroso*, 130), *minute-drops*: his finger, by as regularly wiping these away, performs the office of the dial's point; his clamorous groans are the sounds that tell the hour."

51. *Jar*.—Tick.

52. *Watches* seems to mean *periods* or *numbers*. It is difficult to see how it can mean "the marks of the minutes on a dial-plate." (Schmidt, followed by Mr. Verity).

*The outward watch*.—The outward and visible clock.

53. *Dial's point*.—The hand of a clock.

54. *Still*.—Constantly.

55. *Tells* may mean *counts*, or *strikes*; or simply *announces*.

56. *Are*.—Attracted into the plural by *groans*.

60. *Jack o' the clock*.—A mechanically worked figure of a man, which in many old clocks struck the bell every quarter of an hour.

61. *Madds*.—Maddens; an example of adjective turned into verb without the addition of suffix *en* (Abbott, 290).

62. The best known example is that of David's driving out the evil spirit from Saul by means of music (*I Samuel*, xvi. 23). Compare *King Lear*, IV. vii. Shakespeare refers to, or shows, the soothing power of music in *The Merchant of Venice*, III. ii. (where the song helps Bassanio to take the right attitude and make the right choice) and V. i. 66-88, and *The Tempest*, I. ii. 387-391.

*Holp*.—Helped: contracted form of the old participle *holpen* (Abbott, 343).

66. *Brooch*.—In Shakespeare's time the word was used for any jewelled ornament: hence the figurative use (as

here), jewel, gem (Ox. Sh. Glos.), or perhaps, rich ornament.

*All-hating*.—Full of hatred. The force of *all* is wholly, completely.

67. *Noble peer*.—An ironical rejoinder, referring to the fact that Richard is now a mere subject. (There is a pun on the two senses of peer, “lord” and “equal.”) Compare *The Merchant of Venice*, II. ix. 85: “*Servant*. Where is my lady? *Portia*. Here; what would my lord?” But there is no irony in Portia’s retort. There is also a quibble upon *royal* and *noble*, which were used as names of coins, a royal being worth ten shillings, and a noble six shillings and eight pence. This double pun, renewed in the next line, is attributed to Queen Elizabeth. It is recorded that a preacher, in a sermon before Elizabeth, first said, “My royal Queen,” and soon after, “My noble Queen,” whereupon she said, “What, am I ten groats worse than I was?” A groat was a coin worth fourpence. Compare *I Henry IV*, II. iv. 321-325.

68. The cheaper, namely the “noble,” is double my worth.

*Us*.—You and me, i.e. “noble” and “royal.”

70. *No man never comes*.—See note on IV. i. 255.

*Sad*.—Gloomy, dismal-looking.

70. *Dog*.—Fellow.

75. *An Alexandrine*.

*Sometimes*.—See note on I. ii. 54.

76. *Yearn'd*—Grieved.

78. *Roan Barbary*.—The incident of roan Barbary seems to have been invented by Shakespeare, who, however, may have had in mind the story, told by Froissart, of “a favourite greyhound of King Richard’s, which when the King met the Duke of Lancaster deserted his master and leaped to the shoulders of his rival” (Clar. Press editors).

85. *Jade*—See note on III. iii. 179.

*Eat*.—Eaten.

94. *Spurr'd, gall'd*.—This is the reading of the Quartos : the Folios have *spur-gall'd*. *Gall* means first “make sore by chafing,” then “wound, hurt.”

*Jauncing*.—To *jaunce* a horse is to fret him to make him prance : it was used of a rider showing off his horse.

95. *Here is no longer stay*.—Thou must stay here no longer.

98. *Fall to*.—Begin eating.

99. *Taste*.—It was the custom for a king’s food to be first partaken of by “tasters,” to guard against poison.

#### SCENE 6.

3. *Cicester*.—The local pronunciation of Cirencester. The Quartos and Folios have Ciceter, thus amended by Rowe.

8. *Oxford, Salisbury, Blunt, and Kent*.—This is the reading of Q1. *Blunt* is omitted in Qq, 2, 3, 4, while the Folios have *Salisbury, Spencer, Blunt, and Kent*, which suits Holinshed’s account. The name *Oxford* is a mistake, due perhaps, as the Clar. Press editors suggest, to the frequent mention of the town of Oxford in Holinshed’s description of the conspiracy.

10. *Discoursed*.—Told.

15. *Consorted*.—See note on V. iii. 138.

18. *Wot*—Know.

20. *Clog*.—Burden, trouble.

24. ff. Bolingbroke’s generous and at the same time politic clemency is illustrated here, as in the case of Aumerle.

25. *Reverend room*—*Reverend* can mean either “worthy of respect or reverence” or “exhibiting or feeling reverence” (Ox. Sh. Glos.), and thus the phrase may mean

"sacred spot" or "spot where people will reverence you."

26. *Joy*.—Enjoy. See note on II. iii. 15.

27. *So as*.—Provided that.

31. *Fear*.—Compare V. iv. 2.

35-36. *A deed of slander upon*.—A deed which will bring disgrace upon. See note on I. iii. 241. This is the reading of Q1 : the other Quartos and the Folios have the weak *slaughter for slander*.

43. Cain murdered his brother Abel, and was condemned to be an exile and wanderer: *Genesis*, iv. 12, 14.

43. *Thorough shades*.—First Quarto. The Folios and later Quartos have through the shades, *thorough* being a form of *through*.

44. *Nor*.—We should say *or*. A frequent use in Shakespeare.

47. *That*.—That which.

48. *Sullen*.—Gloomy, dark.

*Incontinent*.—Immediately.

49-50. He thought of raising an army for a crusade : compare the opening scene of *1 Henry IV*.

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